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ABSTRACT

This instructional package, one of four designed for use by regular and low reader vocational students, focuses on the vocational area of graphics. (Low readers are identified as those reading at a grade 3-6 level.) Contained in this document are fifty-seven learning modules organized into two units: composition and paste-up. Examples of module topics are use of the varityper, scaling photographs and copy, and paper finishes and texture. Each module includes these elements: a performance objective page telling the student what will be learned, what materials are needed, and how he/she will be evaluated; a section providing information needed to perform the activity; and a job steps page detailing the steps necessary to do the task. Many visuals are included to accommodate the low reader. Technical words are defined as they appear in the text. (This document and related documents CE 017 555, CE 017 557, and CE 017 558 are one of three sets of learning modules on graphics. The other two sets are written in formats designed for educable mentally impaired and visually impaired students. The modules are part of a total set of over 1,300 written for different student populations. Building maintenance, dietetic assistant, small engine repair, and medical assistant are the other vocational fields covered. CE 017 554 is the final report of the project.) (JH)

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ED158078

INGHAM
INTERMEDIATE SCHOOL DISTRICT
2630 West Howell Road
Mason, Michigan 48854

TO:
MULTIPLE LEARNING STRATEGIES PROJECT

GRAPHICS
Regular Vocational-Low Reader
[Vol. 2]

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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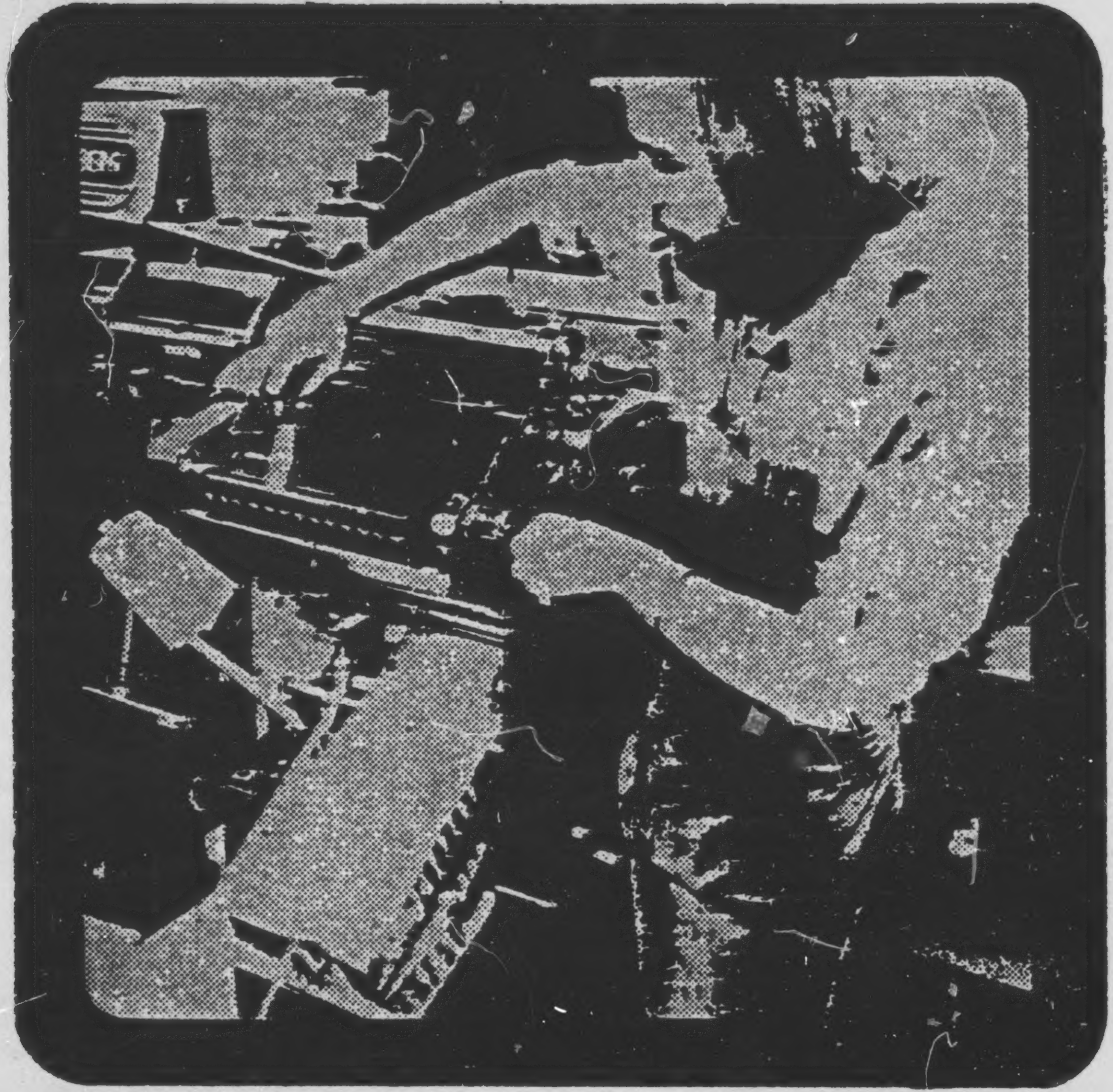
CE 017656



graphics

unit: COMPOSITION

capital area career center

module: 1401 08 001
1401 08 001 3 date: 1/78 level: I

skill title: IDENTIFYING THE COMPOSITION PROCESSES

developed & written by: GLEN PETTIT

visuals by:

3

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO RECOGNIZE, LOCATE AND UNDERSTAND HOW THE BASIC COMPOSITION PROCESSES FORM TO PRODUCE THE PASTE-UP.

IN ORDER TO DO THIS YOU WILL NEED:

18 MAJOR COMPOSITION AREAS AND PROCESSES

READING MATERIAL

QUIZ

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN RECOGNIZE, FIND IN OUR SHOP, AND BASICALLY UNDERSTAND THE FUNCTION OF THE BASIC COMPOSITION PROCESS.
2. YOU CAN PASS THE QUIZ WITH 100% ACCURACY.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. READ SECTION III IN THE TEXT "GRAPHIC COMMUNICATIONS" BY R. BROCKHUIREN (PAGES 55-62 ONLY).

2. START LOOKING IN THE COMPOSITION AREA FOR ALL OF THE FOLLOWING (ASK AN ADVANCED STUDENT FOR HELP IF NECESSARY).

   A. DRAWING TABLES
   B. T-SQUARES, TRIANGLES, RULERS
   C. CLIP-ART BOOKS
   D. PRESS TYPE SHEETS
   E. FOTO-TYPE BOARDS
   F. ADHESIVE TAPE AND BORDER
   G. TINT SCREENS
   H. SELECTRIC TYPEWRITER
   I. IBM COMPOSER
   J. HEADLINER AND TYPE DISKS
   K. PHOTOTYPOSITOR
   L. DRAWING PAPER AND TISSUE
   M. LETTERING DEVICES
   N. STENCILS
   O. INK, CRAYONS, SCISSORS
   P. WAXERS
   Q. TYPE BANK AND CASES
   R. SIGNPAINTING SUPPLIES

   THESE ARE THE AREAA AND EQUIPMENT YOU WILL BE WORKING WITH IN THE NEXT FEW WEEKS. ALWAYS PLAN YOUR TIME CAREFULLY, AND CLEAN UP YOUR AREA AND EQUIPMENT AT THE END OF THE CLASS PERIOD AND IF YOU STILL HAVE A FEW MINUTES, START LOOKING OVER SOME EQUIPMENT YOU WILL BE USING SOON. DON'T JUST STAND AROUND NEAR THE END OF CLASS; THE TABLES AND DRAWING TOOLS ALWAYS NEED CLEANING. IT WILL IMPRESS AN EMPLOYER (THE INSTRUCTOR AND OTHER STUDENTS) IF YOU ARE WORKING THE LAST FEW SECONDS RATHER THAN JUST LOAFING AROUND.

3. TAKE THE SELF QUIZ ON THE NEXT PAGE. WHEN YOU HAVE CHECKED AND CORRECTED YOUR ANSWERS, GIVE YOUR ANSWER SHEET TO YOUR INSTRUCTOR AND BE PREPARED TO ANSWER QUESTIONS.

SELF QUIZ

WRITE YOUR ANSWERS ON A SEPARATE SHEET OF PAPER, THE CORRECT ANSWERS ARE AT THE BOTTOM OF THE NEXT PAGE OF THIS MOD.

1. THE FINISHED COPY WHEN PASTED-UP AND CAMERA READY IS A ________ LAYOUT.

2. WHAT IS "IMAGE GENERATION"?

3. WHAT ARE THE TWO CLASSIFICATIONS OF ALL COMPOSITION?

4. WHICH STAGE OF IMAGE GENERATION DO EACH OF THE FOLLOWING FALL UNDER (WRITE THE LETTER IN THE BLANK ON A SEPARATE SHEET)?

_____ COPY

_____ CLIP ARE COPY

_____ FINAL MECHANICAL LAYOUT

_____ HANDS & BODY OF THE ARTIST

_____ TYPE CASE

_____ STRIKING A KEYBOARD

_____ TRANSFERING PRESS-TYPE

_____ IDEAS OF CUSTOMER

A. INPUT
B. STORAGE
C. RETRIEVAL
D. OUTPUT

5. WHICH OF THESE USED A LONG NEGATIVE TO EXPOSE LETTERS FOR COMPOSITION:

A. HEADLINER
B. PHOTOTYPOSITOR
C. FOTO-TYPE
D. PRESS TYPE

6. WHICH OF THESE USED A LARGE ROUND PLASTIC DISK:

A. HEADLINER
B. PHOTOTYPOSITOR
C. FOTO-TYPE
D. PRESS TYPE

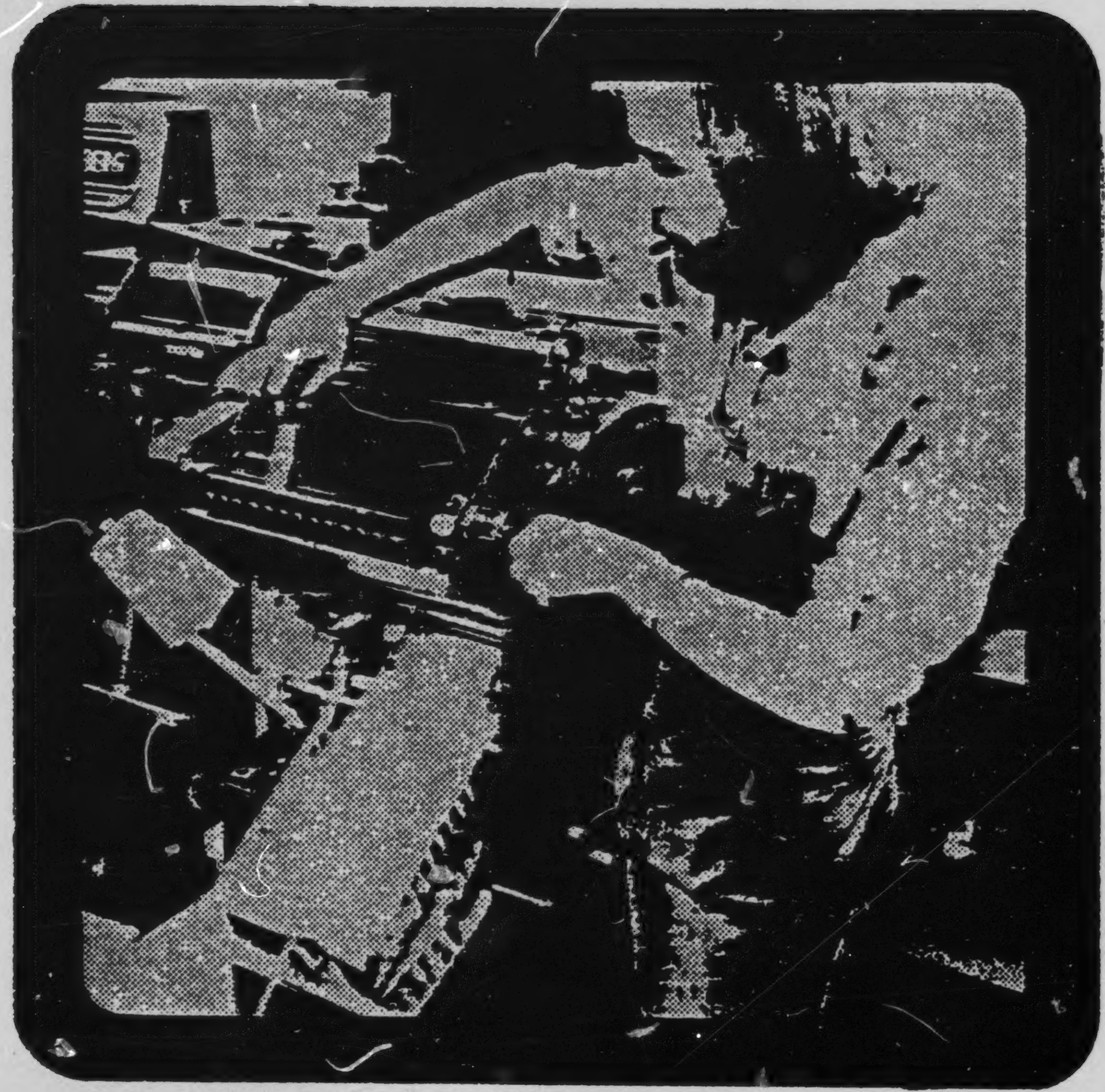
7. WHICH OF THESE COMES ON THIN PLASTIC SHEETS:

A. HEADLINER
B. PHOTOTYPOSITOR
C. FOTO-TYPE
D. PRESS TYPE

8. WHAT IS A TYPE BANK?

ANSWERS

1. MECHANICAL
2. COMPOSITION AND PREPARATION OF THE FINISHED COPY.
3. HOT AND COLD
4. A, B, D, B, B, C, C, A
5. B
6. A
7. D
8. LEAD TYPE IS STORED IN CASES IN A TYPE BANK.



graphics

unit: COMPOSITION

capital area career center

module: 1401 08 004
1401 08 004 3 **date:** 1/78 **level:** III

skill title: COPYFITTING

developed & written by: GLEN PETTIT

visuals by:

8

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ESTIMATE HOW MUCH TYPEWRITTEN COPY IS NEEDED TO FIT INTO A GIVEN AREA ON A PAGE.

IN ORDER TO DO THIS YOU WILL NEED:

FORMULAS

PRACTICE SHEET WITH PARAGRAPHS

FOUR PROBLEMS

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN ESTIMATE FINAL COPY SIZE FROM ORIGINAL TYPEWRITTEN COPY AND DETERMINE LINE LENGTH AND LINE SPACING.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. READ THE FOUR PAGES ON COPYFITTING IN THE TEXT "GRAPHIC COMMUNICATIONS" BY R. BROCKHUIREN (PAGES 47-50).

2. GET THE "COPYFITTING" PRACTICE SHEET FROM THE GVC MOD PAGE DRAWER. IT HAS FOUR SHORT, TYPEWRITTEN PARAGRAPHS.

3. USING EITHER METHOD, FIND THE CHARACTER COUNT FOR ALL FOUR PARAGRAPHS AND WRITE THESE BY THE PARAGRAPHS.

4. YOU NEED TO KNOW THE NUMBER OF CHARACTERS PER PICA FOR THE TYPE YOU ARE GOING TO USE. ALL SHOPS WILL HAVE A LIST OF THESE FOR EACH TYPE SIZE AND STYLE THEY USE. FOR OUR IBM SELECTRIC COMPOSER, THE CHARACTER COUNT IS:

   BLUE SECTOR = 3.3 CHARACTERS PER PICA
   YELLOW SECTOR = 2.9 CHARACTERS PER PICA
   RED SECTOR = 2.5 CHARACTERS PER PICA

5. DETERMINE WHAT LINE LENGTH THE COPY MUST BE. FOR THIS MOD LET'S SAY WE NEED A 20 PICA WIDE LINE.

6. FOR THE FIRST PARAGRAPH YOU SHOULD HAVE FOUND A CHARACTER COUNT OF 400 (10 LINES X 4" = 40" X 10 CHARACTERS PER INCH = 400).

7. IF WE WERE TO USE A RED SECTOR TYPE ELEMENT ON THE COMPOSER, WE WOULD GET 2.5 CHARACTERS PER PICA (20 PICAS X 2.5 CHARACTERS = 50 CHARACTERS PER LINE). DIVIDE 50 CHARACTERS IN THE COPY AND WE WOULD HAVE EIGHT 20 PICA LINES.

8. FIND THE NUMBER OF 20 PICA LINES THAT EACH OF THE FOUR PARAGRAPHS WOULD REQUIRE IF TYPED ON THE COMPOSER. DO THIS FOR EACH OF THE THREE TYPE ELEMENT SECTORS (BLUE, RED AND YELLOW), SO YOU WILL HAVE 12 TOTAL ANSWERS. REMEMBER TO INCLUDE VERTICAL SPACING, WHICH DEPENDS ON THE TYPE SIZE (9, 10 OR 11 POINT) AND THE LEADING (SPACE BETWEEN LINES).

9. SHOW YOUR 12 ANSWERS, AND YOUR MATH FOR EACH ONE, TO YOUR INSTRUCTOR.

JOB STEPS

6. WHEN YOU ARE READY TO PRINT, PUT ON A 1-COLOR PRACTICE PLATE FOR THE MULTILITH 1250 AND SET THE PRESS UP TO PRINT ON 8 1/2" X 11" 20# BOND. PUT 2 M SHEETS OF GOOD SCRAP PAPER INTO THE FEEDER.

7. INK UP THE PRESS IN A COLORED INK, GET POSITION EXACTLY CENTERED AND RUN THE 2 M SHEETS. KEEP THE INK SOLID AND UNIFORM DURING THE ENTIRE RUN BY CONTROLLING THE INK AND REPELEX (FOUNTAIN SOLUTION) CAREFULLY. YOU MAY NEED TO RUN THE SAME STOCK MANY TIMES TO LEARN THIS BALANCE.

8. WHEN READY, HAVE YOUR INSTRUCTOR CHECK YOUR ENTIRE 2 M SHEETS FOR QUALITY.

9. READ CHAPTER 3 IN THE MANUAL.

10. CHECK THE REPELEX FORM ROLLER PRESSURE TO THE PLATE (USE THE SAME PRACTICE PLATE).

11. CHECK THE INK FORM ROLLER PRESSURE TO THE PLATE.

12. CLEAN THE MULTILITH 1250, INCLUDING THE CASE, THE MOLLETIN COVERS, THE FILTERS AND THE AREA AROUND THE PRESS.

graphics

unit: COMPOSITION

capital area career center

1401 08 005

module: 1401 08 005 3 date: MAY 1978 level: III

skill title: PROOFS, PROOFREADING AND PROOFMARKS

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

TRADE STANDARDS FOR PROOFS, HOW TO READ PROOFS, AND TO USE PROOFMARKS.

IN ORDER TO DO THIS YOU WILL NEED:

TRADE STANDARDS FOR PROOFING
24 PROOFMARKS
PROOFREADING EXERCISES

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN RECOGNIZE AND USE THE 24 MOST COMMON PROOFMARKS.
2. YOU CAN PROOFREAD AND CORRECT A PARAGRAPH TO TRADE STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

USUALLY THE RESPONSIBILITY TO PROOFREAD IS ON THE PERSON DOING THE PASTE-UP. YOU SHOULD ALWAYS PROOFREAD ANY COMPOSITION CAREFULLY BEFORE THE CUSTOMER SEES IT. OFTEN THE CUSTOMER WILL NOT SEE ANY ERRORS IN THE PASTE-UP BECAUSE THEY ARE EAGER TO GET THE JOB DONE, BUT AFTER THE JOB IS PRINTED AND THEY FIND AN ERROR, THEY ARE VERY UNHAPPY.

A PRINTER MUST MAKE THE CUSTOMER LOOK GOOD AT ALL TIMES. YOU MUST PROOF THE MATERIAL, CHECK AND DOUBLE CHECK. PROOFREADING INCLUDES CHECKING THE DESIGN, MARGINS AND STRAIGHTNESS. THE COST FOR PROOFREADING IS A PART OF COMPOSITION AND OF PASTE-UP.

IT IS BEST FOR ONLY ONE PERSON TO PROOFREAD ALONE, COMPARING THE MANUSCRIPT (ORIGINAL COPY) AND THE GALLEY PROOFS (A LONG PAGE OF TYPE OR PHOTO-COMPOSITION BEFORE IT IS CUT-UP AND PASTED-UP).

SHOULD YOU CHANGE THE CUSTOMER'S COPY? YES, IF YOU ABSOLUTELY KNOW YOU ARE RIGHT. IF A WORD IS MISSPELLED OR A GRAMMATICAL ERROR IS PRESENT, MAKE THESE CORRECTIONS IF YOU KNOW YOU ARE RIGHT.

BE CAREFUL ABOUT GRAMMAR - IT CAN BE TRICKY. IF THERE ARE ANY DOUBTS, CHECK WITH THE CUSTOMER.

IT IS BEST TO ALWAYS MAKE A PHOTOCOPY FROM THE PHOTOCOMPOSITION OR GALLEY PROOFS. YOU CAN MARK UP ON THE PHOTOCOPY RATHER THAN POSSIBLY DAMAGE THE GALLEYS.

ALWAYS PROOFREAD AND MAKE CORRECTIONS WITH A RED PENCIL OR PEN FOR ATTENTION AND CONTRAST. MARK ERRORS IN THE MARGINS AND USE THE CORRECT PROOFREADERS MARKS. IF YOU MUST PROOF ON THE GALLEY, USE A LIGHT BLUE PENCIL OR NON-REPRO FELT PEN ON THE MARGINS.

AFTER THE JOB HAS BEEN PASTED-UP, MAKE A PHOTOCOPY OF THE PASTE-UP PAGES. SEND THESE PHOTOCOPIES TO THE CUSTOMER AND HAVE HIM SIGN HIS SIGNATURE ACROSS THE PHOTOCOPIES IF CORRECT.

INFORMATION

HERE ARE THE 24 COMMON PROOF MARKS; YOU MUST LEARN AND USE THESE.

∧	INSERT	⊐	MOVE TO RIGHT
#	INSERT SPACE	⊏	MOVE TO LEFT
‿	LESS SPACE	stet	LET IT STAND (STAY)
⁐	NO SPACE	¶	MAKE PARAGRAPH
⊙	INSERT PERIOD	no ¶	NO PARAGRAPH
∧,	COMMA	lc	SET IN LOWER CASE
∨'	APOSTROPHE	caps	SET IN CAPITALS
∨"	QUOTATION MARKS	ꝺ	DELETE, TAKE OUT
⊖	HYPHEN	wf	WRONG FONT
(?)	QUERY (TO AUTHOR)	sp	SPELL OUT
ȼ	LINE THROUGH MEANS LOWER CASE	tr	TRANSPOSE (MOVE AROUND)
//	STRAIGHTEN	ctr	CENTER

JOB STEPS

1. CAREFULLY, GO OVER ALL 24 PROOFMARKS. LEARN AND MEMORIZE THEM.

2. GET A PROOFREADING PRACTICE SHEET FROM THE GVC MOD PAGE FILE. THERE ARE FOUR PARAGRAPHS ON THIS PAGE, EACH PARAGRAPH HAS 12 ERRORS. FOLLOWING THE RULES YOU JUST LEARNED, USE THE CORRECT PROOFMARKS AND PROOFREAD EACH OF THESE PARAGRAPHS.

3. SHOW YOUR CORRECTED PROOFREADING TO YOUR INSTRUCTOR. BE PREPARED TO ANSWER QUESTIONS ON PROOFREADING.

graphics

unit: COMPOSITION

capital area career center

module: 1401 08 006
1401 08 006 .3 **date:** JANUARY 1978 **level:** I

skill title: HAND-SET TYPE: BASIC TOOLS AND EQUIPMENT

developed & written by: GLEN PETTIT

visuals by: SHERRI BAKER

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE AND IDENTIFY THE BASIC HAND COMPOSITION TOOLS AND EQUIPMENT.

AND IN ORDER TO DO THIS YOU WILL NEED:

TYPE BANKS, CASES AND TYPE
CUTS, ENGRAVINGS AND SORTS
STONE, GALLEYS AND METAL FURNITURE
COMPOSING STICK AND LINE GAUGE
LEADS, SLUGS AND SPACING MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN IDENTIFY, NAME AND USE ALL OF THE BASIC HAND COMPOSTION TOOLS AND EQUIPMENT LISTED.

A TAPE OF THIS MODULE IS AVAILABLE.

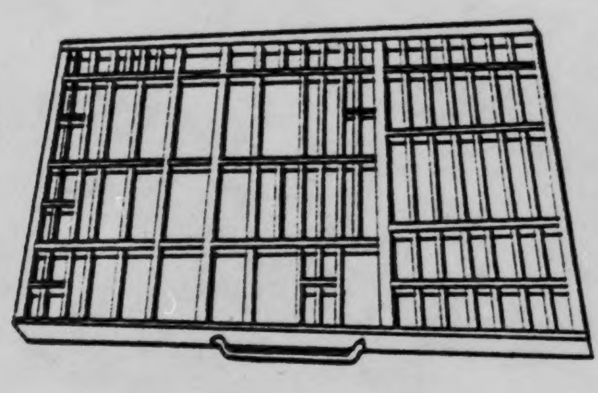
INFORMATION

TO PRINT BY LETTERPRESS PRINTING WE MUST USE LEAD TYPE. TYPE IS LETTERS, NUMBERS AND PUNCTUATION MARKS THAT MAKE UP WORDS AND SENTENCES.

TYPE OR TYPE CHARACTERS ARE DIFFERENT WIDTHS, THIS IS WHAT MAKES TYPESET WORDS OR PRINTING SO MUCH NICER THAN TYPING. TYPE COMES IN ANY SIZE OR TYPE STYLE THAT YOU COULD THINK OF.

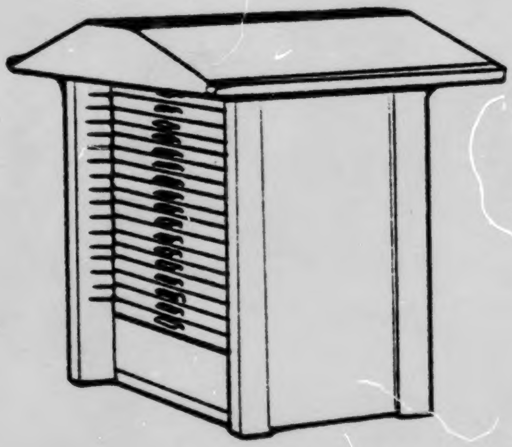
BECAUSE A TYPE FONT (ALL THE LETTERS, NUMBERS AND PUNCTUATION MARKS FOR ONE SIZE AND ONE STYLE OF TYPE) IS EXPENSIVE, MOST SHOPS ONLY HAVE 50 TO 100 DIFFERENT FONTS.

TYPE IS KEPT IN A TYPE CASE, THE MOST USED LETTERS LIKE: E, A, R, D, H, T, I, ETC. HAVE THE LARGEST BOXES AND ARE NEAR THE CENTER OF THE CASE. THE MOST COMMON TYPE CASE IS CALLED THE CALFORNIA JOB CASE.



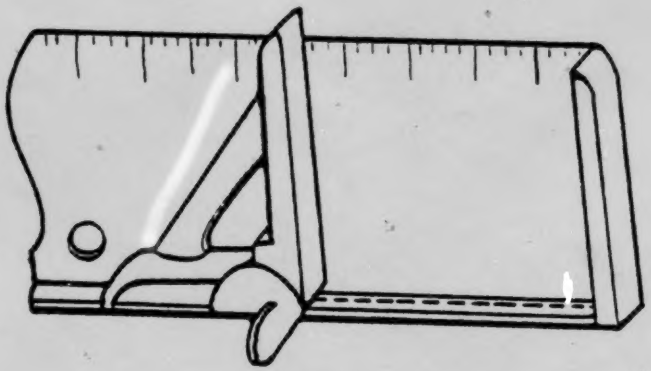
INFORMATION

TYPE CASES ARE KEPT IN A CABINET CALLED A TYPE BANK. A BANK CAN HOLD 20 OR MORE TYPE CASES, THE TOP IS SLANTED SO A CASE CAN EASILY SIT ON IT.



EACH DRAWER OR TYPE CASE IN THE BANK HAS A DIFFERENT FONT IN IT. SOME TYPE CASES ARE USED TO STORE OTHER TOOLS USED WHEN SETTING TYPE.

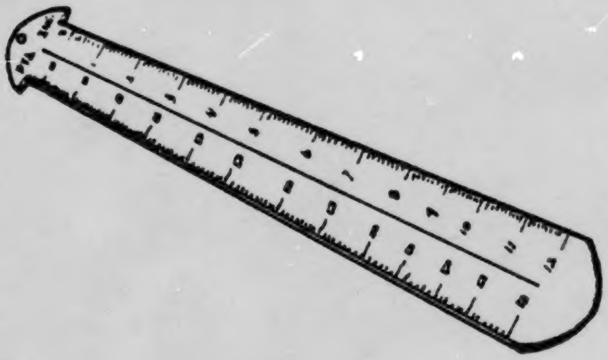
YOU WILL USE A COMPOSING STICK TO PLACE TYPE IN WHILE TYPESETTING:



ALWAYS PLACE THE TYPE IN THE STICK SO THE NICKS ON THE TYPE ARE UP AND AWAY FROM YOU.

INFORMATION

A LINE GAUGE IS USED TO MEASURE TYPE AND LINE LENGTHS.



PRINTERS USE THE POINT AND PICA SYSTEM OF MEASUREMENT. THERE ARE 6 PICAS IN ONE INCH AND 12 POINTS IN ONE PICA. TYPE IS ALWAYS MEASURED IN POINTS:

ABCDEF
72 point

ABCDEF
60 point

ABCDEFG
54 point

ABCDEFG
48 point

ABCDEFGHI
42 point

ABCDEFGHIJK
36 point

ABCDEFGHIJKL
30 point

ABCDEFGHIJKLM
24 point

ABCDEFGHIJKLMNOPQ
18 point

ABCDEFGHIJKLMNOPQRSTUV
16 point

ABCDEFGHIJKLMNOPQRSTUV
14 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ
12 point

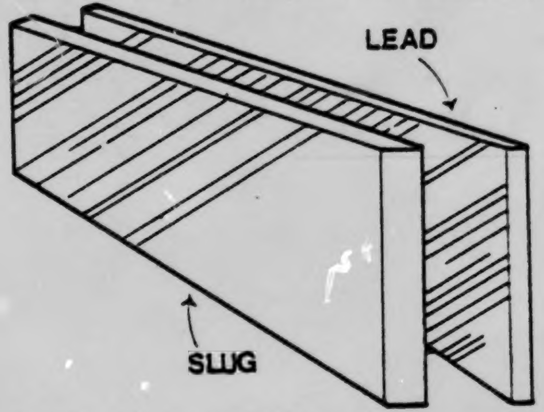
ABCDEFGHIJKLMNOPQRSTUVWXYZ
10 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ
8 point

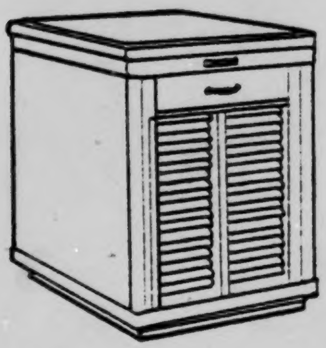
ABCDEFGHIJKLMNOPQRSTUVWXYZ
6 point

INFORMATION

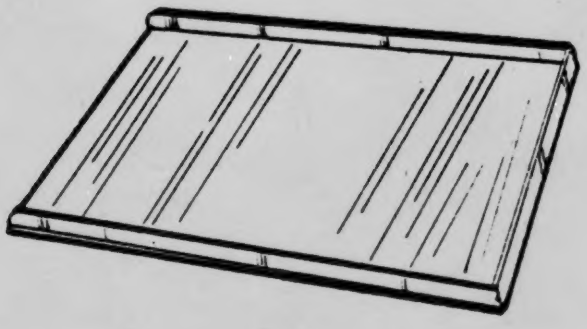
BETWEEN LINES OF TYPE WE USE SPACING CALLED LEADS AND SLUGS (THESE ARE KEPT ON THE OTHER SIDE OF THE TYPE BANK). A LEAD IS 2 POINTS THICK, A SLUG IS 6 POINTS THICK. LEADS AND SLUGS COME IN ANY LENGTH IN PICAS.



A HEAVY TABLE WITH A THICK STEEL TOP IS CALLED A STONE OR IMPOSING TABLE. IT IS USED TO WORK ON AND PUT LINES OF TYPE TOGETHER TO MAKE A FORM (SEVERAL LINES OF TYPE).

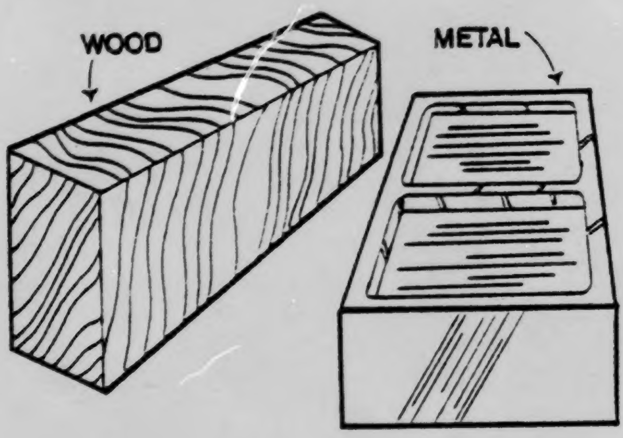


THREE-SIDED METAL TRAYS ARE USED TO STORE TYPE FORMS THAT HAVE BEEN SET. THESE ARE KEPT IN THE IMPOSING TABLE OR UNDER THE STONE.

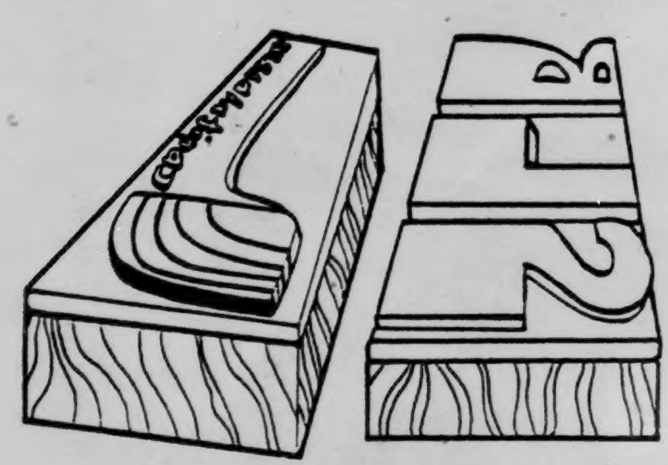


INFORMATION

TWO KINDS OF LARGE SPACING ARE USED: METAL FURNITURE AND WOOD FURNITURE. WOOD FURNITURE IS KEPT UNDER THE STONE AND IS USED TO LOCK THE TYPE FORM IN A METAL FRAME WHEN YOU GO TO PRESS. METAL FURNITURE IS MADE OUT OF LEAD OR STEEL AND IS USED INSIDE A TYPE FORM.

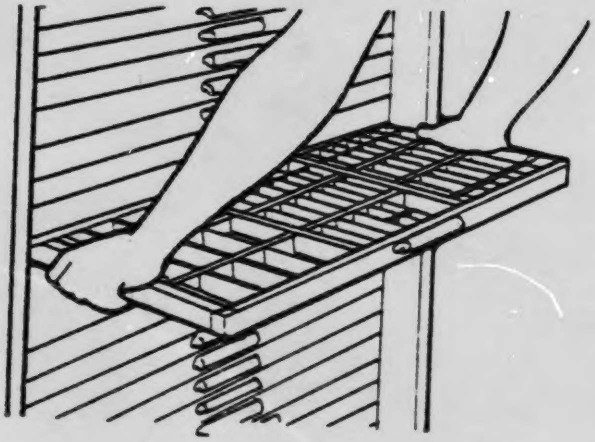


A CUT IS WHAT A PRINTER CALLS A PICTURE, DESIGN, SYMBOL, ETC. A CUT CAN BE ANY SIZE AND CAN BE MADE OUT OF LEAD, WOOD, RUBBER, COPPER, ZINC OR STEEL. ALL CUTS ARE THE SAME HEIGHT AS LEAD TYPE .918", SO IT CAN BE PRINTED AT THE SAME TIME. LARGE CUTS ARE GLUED TO A WOOD BASE TO SAVE WEIGHT AND ARE ALSO CALLED ENGRAVINGS BECAUSE THEY ARE MADE PHOTOGRAPHICALLY AND WITH ACID.

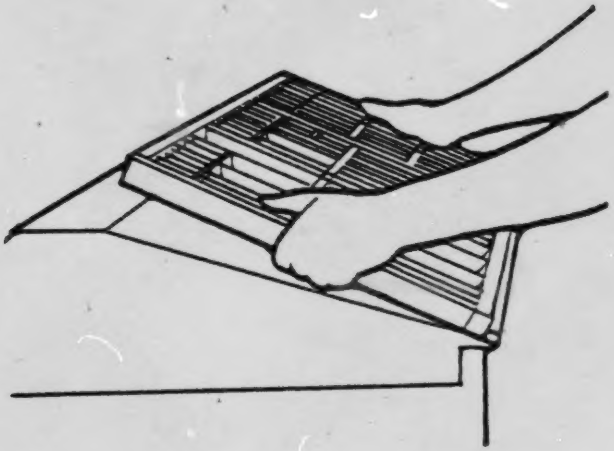


INFORMATION

ALWAYS PULL OUT A TYPE CASE VERY SLOWLY AND CAREFULLY, THEY MAY WEIGH 30-40# EACH. IT'S BEST TO PULL OUT THE CASE BELOW 1/2 WAY FIRST, THEN PULL OUT THE CASE YOU WANT. IT MAY TAKE 30 HOURS TO STRAIGHTEN OUT A SPILLED TYPE CASE, SO BE CAREFUL.

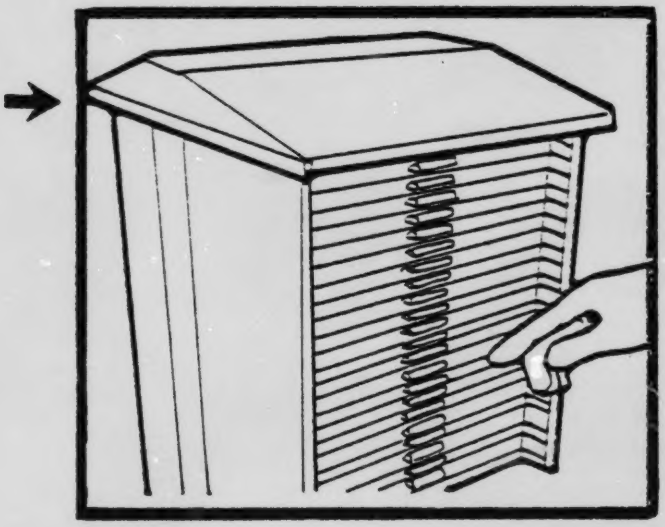


HOLD BOTH SIDES OF THE TYPE CASE TIGHTLY AND PLACE IT ON TOP OF THE BANK WHEN READY TO USE.



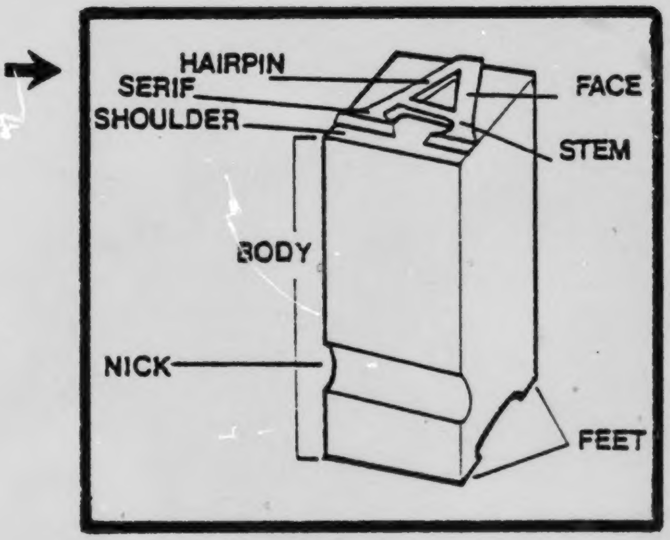
JOB STEPS

1. GO TO THE TYPE BANK, FIND THE CASE WITH 24 PT ROMAN TYPE. MAKE SURE THE TOP OF THE BANK IS CLEAN AND CLEAR. PULL OUT ABOUT HALF-WAY, THE TYPE CASE BELOW THE 24 PT ROMAN CASE.



2. CAREFULLY REMOVE THE 24 PT ROMAN TYPE CASE AND PLACE IT ON TOP OF THE BANK (REMEMBER, IT IS HEAVY). FIND THE CAPITAL LETTER "A" AND PICK IT UP.

3. EXAMINE THIS LETTER CAREFULLY. THERE ARE FIVE IMPORTANT PARTS YOU SHOULD KNOW:



FACE - THIS IS WHAT ACTUALLY PRINTS, (THE THICK PART IS A STEM, THE THIN PARTS ARE HAIRLINES AND THE SMALL ENDS ARE SERIFS).

SHOULDER - THE TOP OF THE TYPE BELOW THE FACE IS A SHOULDER. IT DOES NOT PRINT.

BODY - THE MAIN PART OF A PIECE OF TYPE IS CALLED THE BODY, IT IS .918" HIGH FROM THE FEET TO THE FACE.

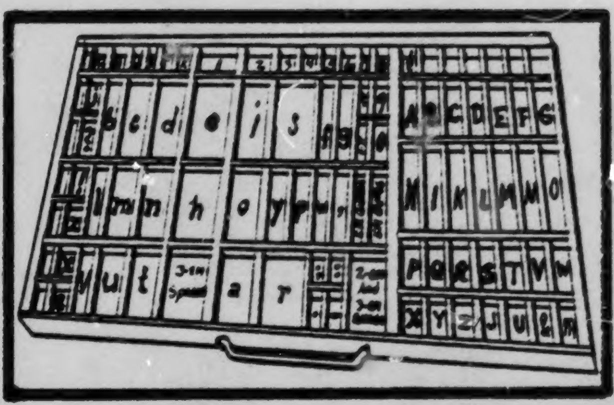
NICK - THIS TELLS YOU WHICH PART OF THE FACE IS UP AND IDENTIFIES THE TYPE.

FEET - TYPE RESTS FLAT ON THE 2 FEET.

FIND ALL OF THESE ON THE PIECE OF TYPE.

JOB STEPS

4. LOOK AT THE TYPE CASE CAREFULLY, THIS IS A DOUBLE CALIFORNIA JOB CASE, IT HAS 2 COMPLETE TYPE FONTS IN IT (TO SAVE SPACE). NOTICE HOW THE MOST COMMON LETTERS HAVE THE LARGEST BOXES NEAR THE CENTER.



A) FIND ALL OF THE LOWER CASE LETTERS.

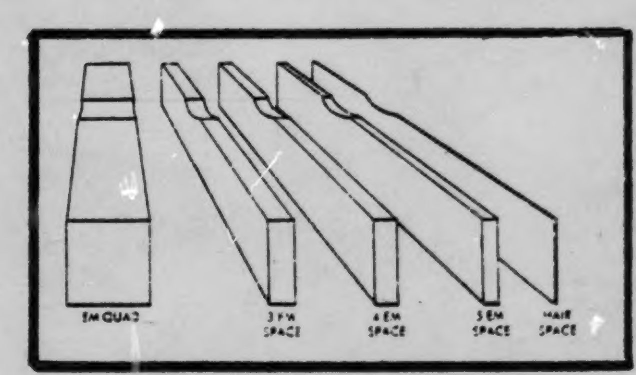
B) FIND ALL OF THE CAPITAL LETTERS.

C) FIND ALL OF THE NUMBERS.

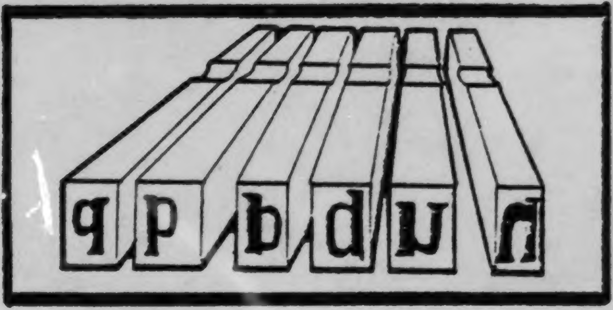
D) FIND ALL OF THE PUNCTUATION MARKS.

5. THERE ARE 7 SPACES USED IN COMPOSITION AND FOUND IN THE TYPE CASE:

FIND EACH OF THESE, COMPARE EACH OF THESE WITH THE EM QUAD WHICH IS SQUARE.

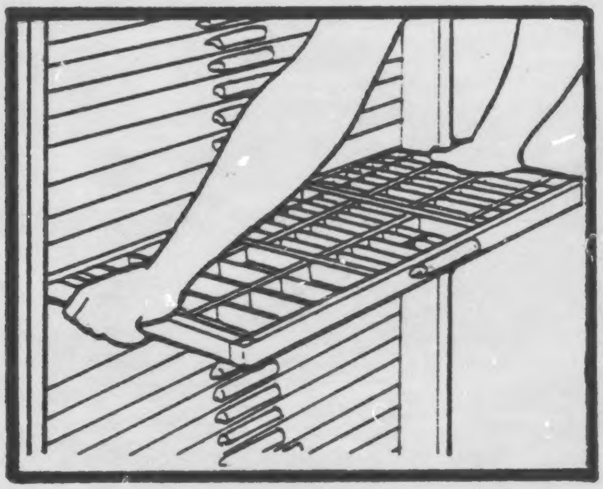


6. SOME LETTERS ARE CALLED DEMONS BECAUSE THEY ARE VERY CONFUSING WITH EACH OTHER, LIKE THE p d b q AND THE n u. PICK UP THE 24 PT LOWER CASE n, HOLD IT IN YOUR RIGHT HAND WITH THE NICK AWAY. NOW PRINT THE TYPE LETTER ON YOUR LEFT PALM BY PRESSING DOWN. THE NICK SHOULD BE TOWARD YOU AS YOU PRINT. DO YOU HAVE AN n OR A u? WE ALWAYS READ TYPE UPSIDE DOWN IN TYPESETTING.

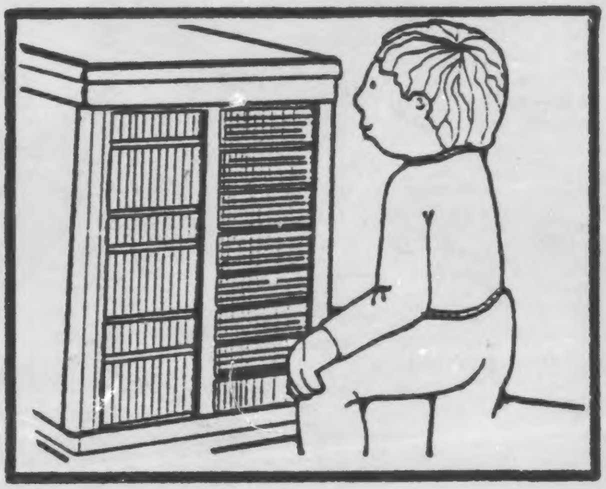


JOB STEPS

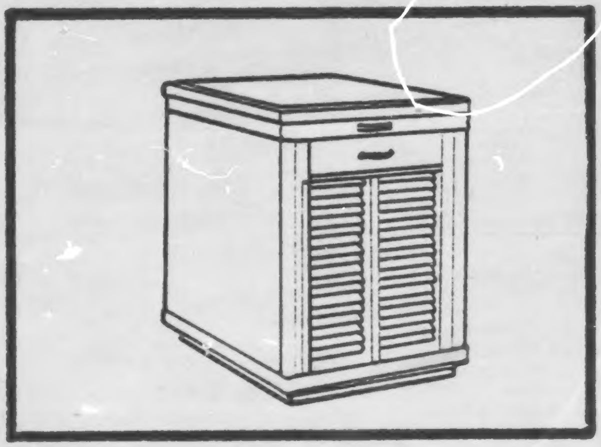
7. CAREFULLY PUT YOUR TYPE CASE AWAY.



8. FIND THE IMPOSING TABLE WITH THE METAL STONE TOP. IF IT IS DIRTY, CLEAN IT USING A RAG AND SOME PUTZ. RUB THE PUTZ ON THE STONE LIKE YOU DO WHEN WAXING A CAR. USE THE SAME RAG TO RUB OFF ALL THE PUTZ WHEN CLEAN.



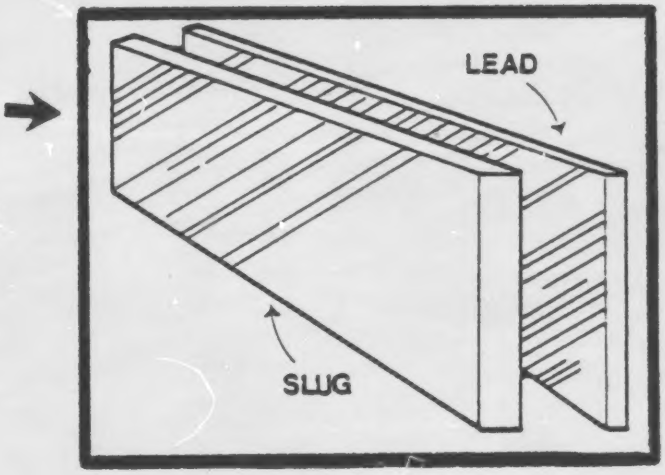
9. FIND THE WOOD FURNITURE. NOTICE HOW THE WIDTHS AND LENGTHS ARE ALL IN PICAS. THE THIN FURNITURE IS CALLED REGLETS. THEY ARE 6 PTS AND 12 PTS THICK. CHECK ALL THE FURNITURE TO BE SURE IT IS STRAIGHTENED UP.



10. LOOK ON THE OTHER SIDE OF THE IMPOSING TABLE FOR THE GALLEYS. VERY SLOWLY PULL THE GALLEYS OUT HALF WAY. THIS IS WHERE WE TEMPORARILY STORE TYPE FORMS. LOOK IN SEVERAL GALLEYS.

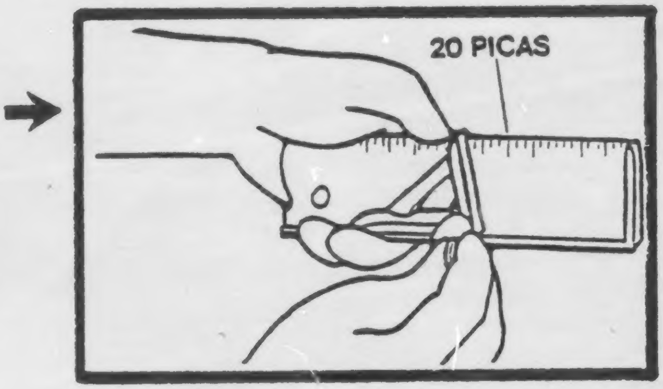
JOB STEPS

11. FIND THE LEADS AND SLUGS. THE THICK ONES ARE SLUGS, 6 PTS THICK. THE THIN ONES ARE LEADS, 2 PTS THICK. 3 LEADS EQUAL ONE SLUG IN THICKNESS. CHECK ALL THE LEADS AND SLUGS TO BE SURE THEY ARE IN THE CORRECT ORDER, STRAIGHTEN THEM UP.



12. LOOK IN THE TOP CASE OF THE BANK. THIS IS WHERE THE COMPOSING STICKS, TWEEZERS, MICROMETER AND LINE GAUGE ARE KEPT.

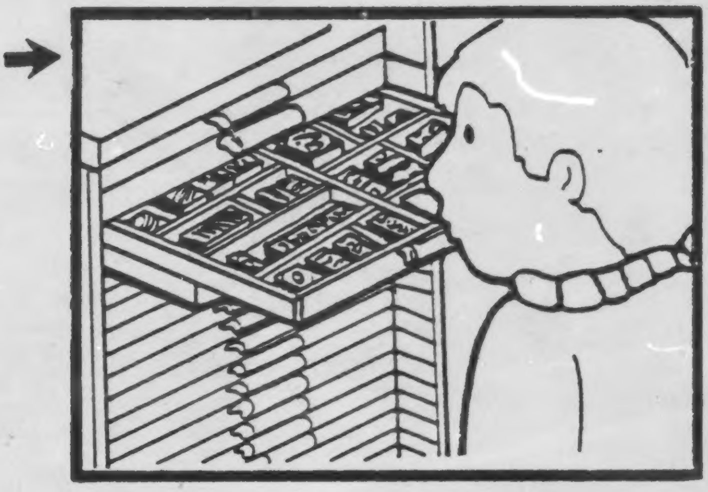
13. PICK UP THE COMPOSING STICK AND ADJUST IT TO 10 PICAS, THEN 20 PICAS.



14. LOOK IN THE SECOND DRAWER DOWN. THIS HAS A BRASS RULE (FOR PRINTING LINES) AND METAL FURNITURE.

JOB STEPS

15. LOOK IN THE THIRD DRAWER DOWN. THESE ARE ALL CUTS: DESIGNS, ORNAMENTS, PICTURES, ENGRAVINGS, TRADEMARKS, SYMBOLS, ETC.



CAUTION: FIRST PULL OUT A SUPPORT DRAWER HALF WAY. THIS DRAWER IS VERY HEAVY.

16. NOW YOU HAVE SEEN AND LEARNED ABOUT ALL THE BASIC TOOLS AND EQUIPMENT USED IN TYPESETTING WITH METAL TYPE. GO ON TO THE NEXT MODULE.

graphics

unit: COMPOSITION

capital area career center

1401 08 007

module: 1401 08 007 3 **date:** JANUARY 1978 **level:** I

skill title: TYPESETTING: CENTERING A LINE

developed & written by: GLEN PETTIT

visuals by: SHERRI BAKER

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SET AND SPACE A LINE OF TYPE EXACTLY CENTERED AND SNUG IN A COMPOSING STICK

IN ORDER TO DO THIS YOU WILL NEED:

TYPE AND TYPE CASE
COMPOSING STICK AND LINE GAUGE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOUR TYPE-SET NAME WILL BE EXACTLY (WITHIN 1 POINT) CENTERED AND SNUG ON A 30 PICA LINE SO WHEN HELD UPSIDE DOWN, NO TYPE WILL FALL OUT.
2. YOUR NAME WILL BE PROPERLY SPACED AND CENTERED ACCORDING TO TRADE STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

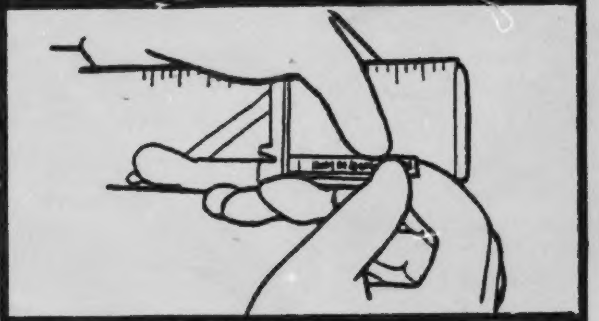
JOB STEPS

1. PLACE THE TYPE CASE FOR 24 PT. ROMAN TYPE ON TOP OF THE TYPE BANK. REMEMBER: PULL OUT THE SUPPORT CASE FIRST, HALF-WAY.

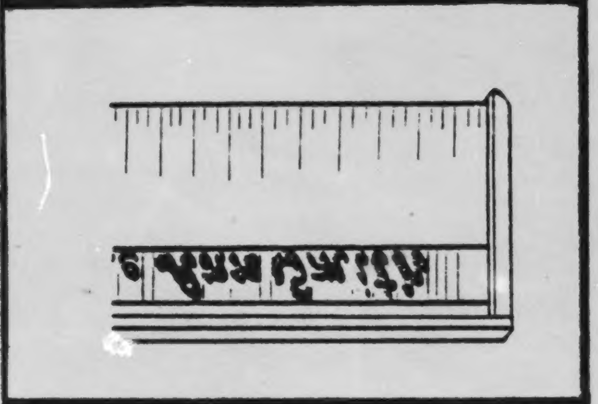
2. GET A COMPOSING STICK AND SET IT FOR 30 PICAS WIDE.

3. GET 2 SLUGS (6 PTS. THICK) 30 PICAS LONG, PLACE ONE OF THESE IN THE COMPOSING STICK.

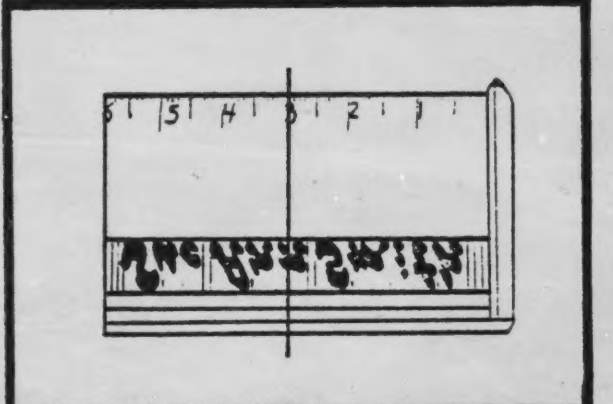
4. SET YOUR FULL NAME IN CAPITAL AND LOWER CASE LETTERS IN THE 24 PT. ROMAN TYPE. HOLD THE COMPOSING STICK IN YOUR LEFT HAND. PICK UP THE FIRST LETTER WITH YOUR RIGHT HAND, PUT IT IN THE STICK WITH THE NICK UP AND AWAY. HOLD THIS LETTER IN PLACE WITH YOUR LEFT THUMB.



5. PLACE A 3-EM SPACE BETWEEN YOUR THREE NAMES. BE SURE YOU USED CAPITAL AND LOWER CASE LETTERS. YOUR NAME SHOULD BE UPSIDE DOWN AS YOU LOOK AT IT AND READING LEFT TO RIGHT.



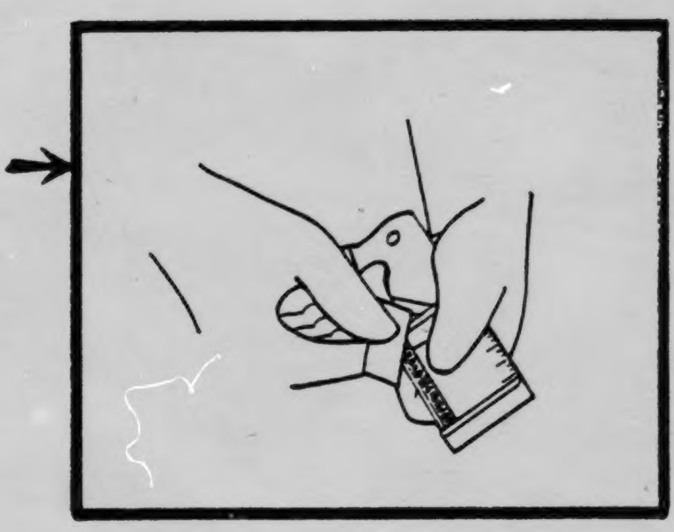
6. THE SPACE THAT IS LEFT OVER MUST BE DIVIDED EQUALLY ON THE RIGHT AND LEFT OF THE TYPE TO EXACTLY CENTER IT ON THE 30 PICA WIDTH. USING THE LARGER QUADS FIRST, PUT THE SAME SIZE ON EACH SIDE. IT WILL BE NECESSARY TO USE SMALLER SPACING BETWEEN THE QUADS AND TYPE. ALWAYS PUT THE SAME SIZE ON EACH SIDE SO THEY BALANCE.



JOB STEPS

7. THIS LINE OF TYPE MUST BE SNUG, BUT NOT TOO TIGHT OR YOU MAY DAMAGE AND BREAK THE SPACING. THE TYPE SHOULD MOVE WHEN YOU GENTLY PUSH IT OVER, BUT STAY IN PLACE IF YOU SLOWLY TURN THE STICK NEARLY UPSIDE DOWN.

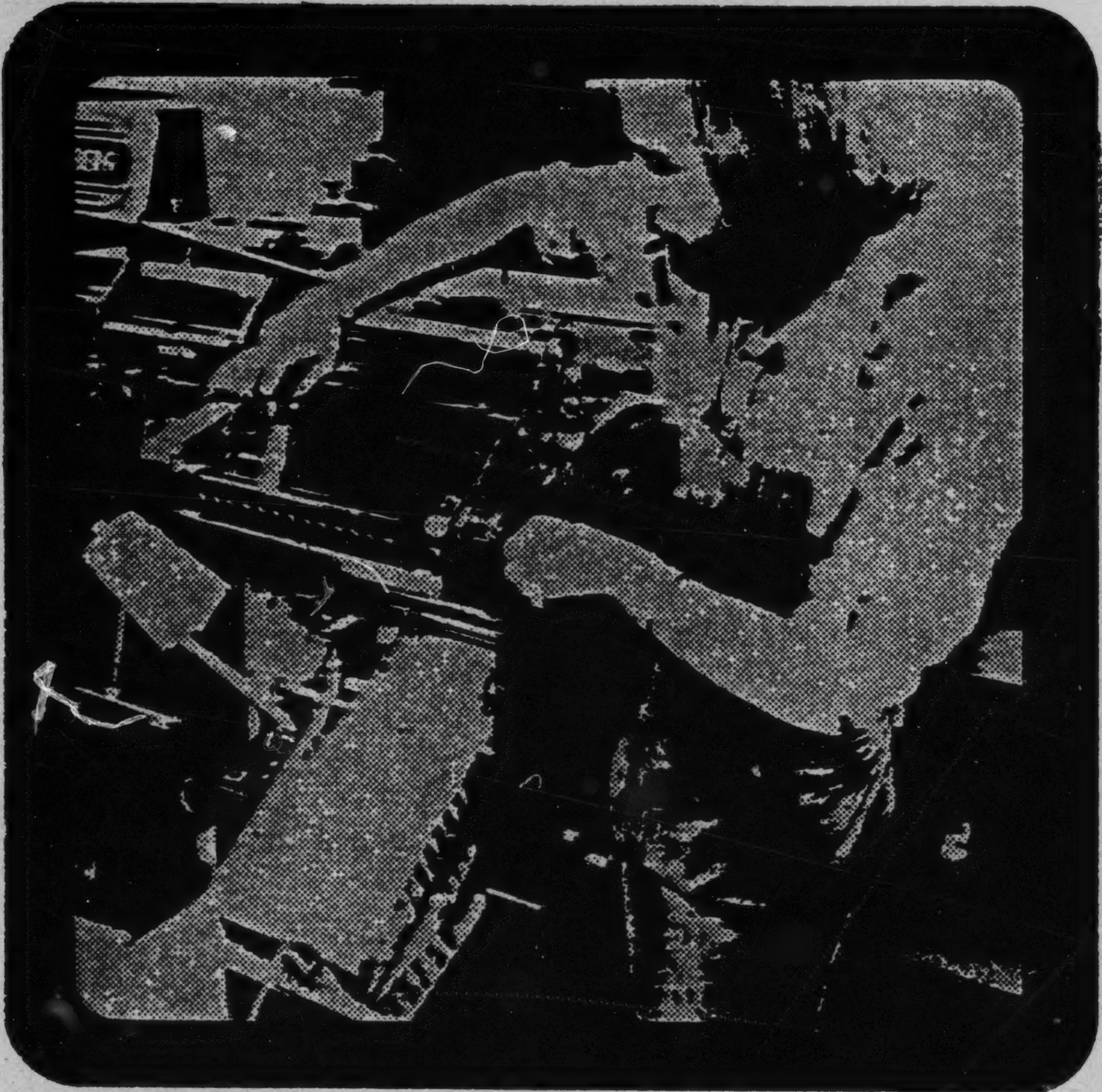
8. PUT THE SECOND SLUG IN NOW.



9. HAVE YOUR INSTRUCTOR CHECK AND PROOF YOUR TYPE FORM FOR YOU. WHEN CORRECT, DISTRIBUTE THE SPACES AND LETTERS BACK INTO THEIR CORRECT BOXES. BE CAREFUL: DON'T DROP THEM, OR YOU MAY DAMAGE THE SOFT LEAD FACE.

NOTE: NEVER LEAVE TYPE OR THE TYPE CASE OUT OVERNIGHT.

10. GO ON TO THE NEXT MODULE.



graphics

unit: COMPOSITION

capital area career center

module: 1401 08 008
1401 08 008 3 **date:** 1/78 **level:** I

skill title: TYPESETTING: JUSTIFICATION

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PERFECTLY JUSTIFY TWO LINES OF TYPE FLUSH RIGHT AND FLUSH LEFT IN A COMPOSING STICK, SNUG.

IN ORDER TO DO THIS YOU WILL NEED:

TYPE AND TYPE CASE

COMPOSING STICK AND LINE GAUGE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOUR TWO LINES OF TYPE ARE PERFECTLY JUSTIFIED WITH UNIFORM SPACING BETWEEN THE WORDS AND THE WORDS ARE FLUSH RIGHT AND LEFT.
2. THE TWO LINES ARE SNUG IN THE COMPOSING STICK SO WHEN HELD UPSIDE DOWN, NO TYPE WILL FALL OUT.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. READ UNIT 4 IN GRAPHIC COMMUNICATIONS BY R. BROCKWUIREN (PAGES 67-78).

2. TAKE THE UNIT 4 TEST (PAGES 78-79), WRITE YOUR ANSWERS ON A SEPARATE SHEET. WHEN FINISHED, CHECK WITH THE CORRECT ANSWERS ON THE LAST PAGE OF THIS MODULE. YOUR INSTRUCTOR WILL ASK YOU QUESTIONS OVER WHAT YOU HAVE JUST READ.

   NOTE: ALLOW AT LEAST 1 HOUR FOR THE JOB STEPS.

3. FOR THIS MODULE YOU WILL SET 2 LINES OF TYPE JUSTIFIED SO THE WORDS ARE FLUSH LEFT AND FLUSH RIGHT LIKE IN A BOOK. GET THE 24 POINT ROMAN TYPE CASE OUT.

4. SET THE COMPOSING STICK FOR 30 PICAS WIDE AND PUT IN A 30 PICA SLUG.

5. SELECT FROM THE MIDDLE OF A SHORT PARAGRAPH FROM ANY BOOK AND START SETTING IT IN TYPE (AS YOU LEARNED IN THE LAST MODULE). DO NOT INDENT, SET THE TYPE EXACTLY LIKE YOUR COPY IN CAPITAL AND LOWER CASE LETTERS. USE A 3-EM SPACE BETWEEN WORDS.

6. WHEN YOU REACH THE END OF YOUR FIRST LINE, IT WILL BE NECESSARY TO SPACE-IN OR SPACE-OUT. THIS LINE MUST BE JUSTIFIED WITHIN 1 POINT (1/3 OF A MILLIMETER OR 1/72 OF AN INCH). IF YOU ARE HAVING A PROBLEM, ASK YOUR INSTRUCTOR FOR HELP.

7. SET THE SECOND LINE JUSTIFIED. DON'T STOP AT A PERIOD, JUST START THE NEXT SENTENCE. BOTH LINES MUST BE JUSTIFIED FLUSH LEFT AND FLUSH RIGHT. USE A 2 POINT, 30 PICA LEAD BETWEEN THESE TWO LINES.

8. WHEN FINISHED, PUT A SLUG IN.

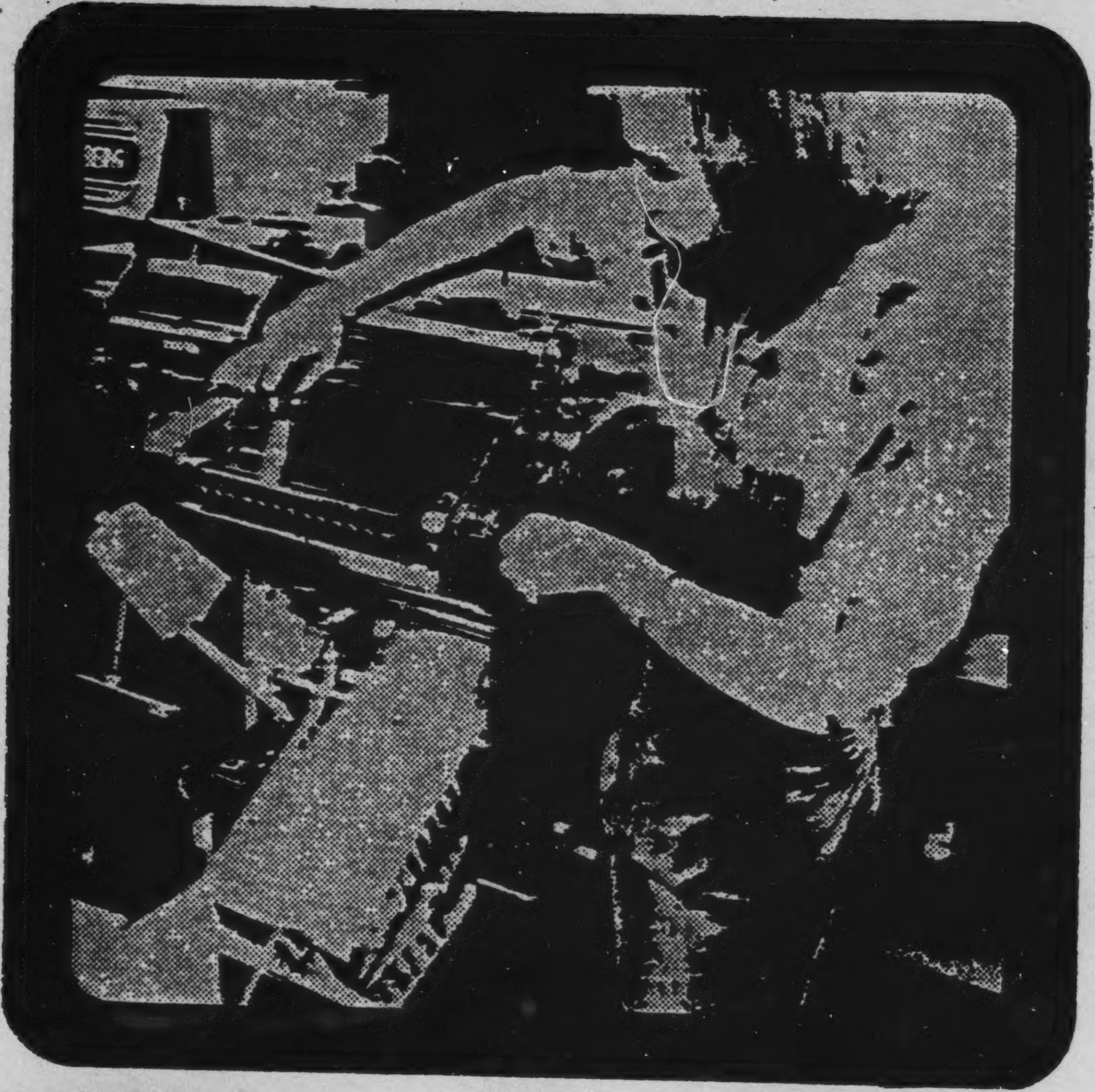
9. HAVE YOUR INSTRUCTOR CHECK YOUR JUSTIFICATION, YOU MUST BE PERFECT, WITH UNIFORM SPACING BETWEEN EVERY WORD. BE PREPARED TO ANSWER QUESTIONS ON YOUR READING.

10. WHEN CHECKED, CAREFULLY DISTRIBUTE YOUR TYPE BACK INTO THE TYPE CASE AND RETURN THE LEADS AND SLUGS.

    NOTE: NEVER LEAVE TYPE OR THE TYPE CASE OUT OVERNIGHT.

ANSWERS TO SELF CHECK TEST IN BOOK

1. B
2. B
3. A
4. B
5. D
6. C
7. A
8. D
9. B
10. A
11. A
12. C
13. A



graphics

unit: COMPOSITION

capital area career center

1401 08 009

module: 1401 08 009 3 **date:** 1/78 **level:** I

skill title: TYPESETTING: A NAME CARD

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SET 4 LINES OF TYPE FOR A CARD OR TICKET SO THE FORM CAN BE PRINTED ON A PRESS.

IN ORDER TO DO THIS YOU WILL NEED:

TYPE AND TYPE CASES
COMPOSING STICK & LINE GAUGE
JOB LAYOUT

WE WILL KNOW YOU CAN DO THIS WHEN:

1. YOUR 4 LINES ARE CENTERED AND POSITIONED PROPERLY TOGETHER AS A FORM IN THE RIGHT TYPE STYLES AND SIZES.
2. THE FORM IS SET ACCORDING TO TRADE STANDARDS AND WILL LIFT.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

FOR THIS MOD YOU WILL SET A SMALL NAME CARD WITH AT LEAST 4 LINES OF TYPE IN IT. YOU COULD SUBSTITUTE A NAME CARD FOR ANYONE ELSE, A JOKE CARD OR A TICKET TYPE JOB (SEE THE EXAMPLES BELOW).

MAKE A LAYOUT OF WHAT YOU WANT, SHOWING THE APPROXIMATE CARD SIZE, TYPE SIZES AND STYLES.

AFTER THIS TYPE IS SET YOU WILL GO ON TO UNIT 13 AND PRINT THIS TYPE FORM ON THE HAND PLATEN PRESS.

__DO__ __NOT__ START TYPESETTING WITHOUT A LAYOUT THAT HAS BEEN OK'D BY YOUR INSTRUCTOR. FOLLOW THE RULES FOR LAYOUTS THAT YOU LEARNED IN THE LAYOUT AND DESIGN MODS (BLUE GUIDE LINES, RED FOR INSTRUCTIONS AND BLACK FOR THE IMAGE AREAS).

JOB STEPS

1. MAKE A LAYOUT OF YOUR JOB. HAVE YOUR NAME IN 18 PT. TYPE AND YOUR ADDRESS, CITY AND PHONE NUMBER IN 12 PT. TYPE. HAVE YOUR INSTRUCTOR OK AND INITIAL YOUR LAYOUT BEFORE YOU START. YOU MAY USE A CUT.

2. SET THE COMPOSING STICK FOR 20 PICAS AND PUT IN A SLUG.

3. FOLLOW THE RULES FOR COMPOSITION THAT YOU LEARNED IN THE LAST 3 MODULES. START SETTING TYPE: BE SURE EACH LINE IS SNUG (IF YOU ARE PRINTING ON A 2" X 3 1/2" STANDARD SIZE CARD, THE MAXIMUM IMAGE WIDTH IS 18 PICAS X 10 PICAS HIGH).

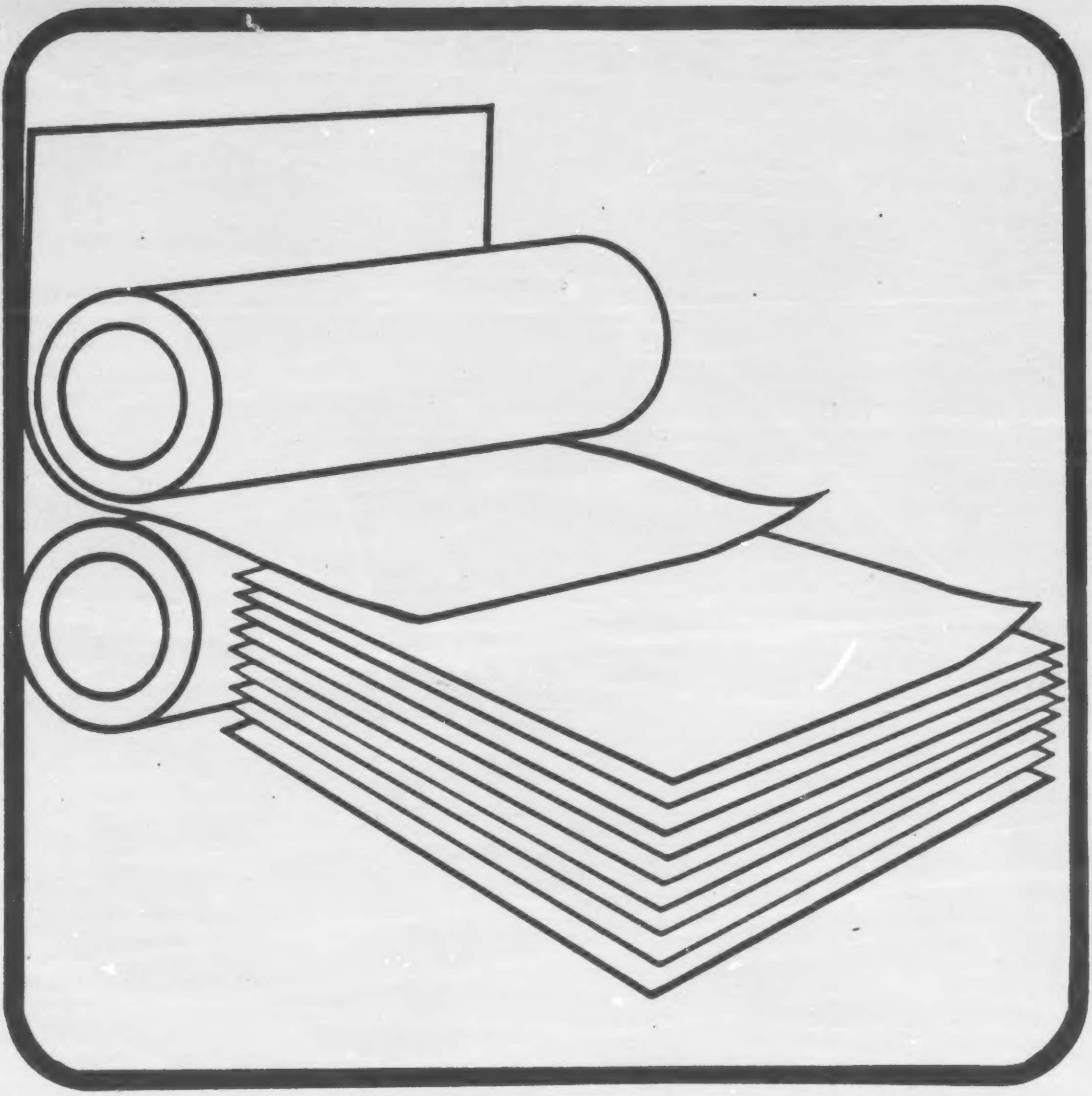
4. YOU CAN ONLY SET 2 OR 3 LINES (1/2 FULL) IN A COMPOSING STICK. PUT YOUR FIRST LINES INTO A GALLEY ON THE STONE AND FINISH SETTING THE FORM.

5. WHEN FINISHED, PUT THE FORM TOGETHER AND USE A RUBBER BAND AROUND THE ENTIRE FORM. THERE SHOULD BE A SLUG AT THE TOP AND BOTTOM AND ALL LINES MUST BE EXACTLY 20 PICAS WIDE.

6. HAVE YOUR INSTRUCTOR CHECK YOUR FORM.

7. TO MAKE A PROOF OF THIS FORM YOU CAN PUT IT IN THE SIGN PRESS (WITHOUT A GALLEY) AND CAREFULLY MAKE A PRINT. DON'T SPILL YOUR TYPE, USE AT LEAST 6 MAGNETS AND BE CAREFUL.

8. HAVE YOUR INSTRUCTOR CHECK YOUR PROOF.



graphics

unit: COMPOSITION

capital area career center

1401 08 010
module: 1401 08 010 3 **date:** JANUARY 1978 **level:** I

skill title: TYPESETTING: A SMALL FORM

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SET A SMALL TYPE FORM TO BE PRINTED FOLLOWING A JOB LAYOUT.

IN ORDER TO DO THIS YOU WILL NEED:

TYPE AND TYPE CASES
COMPOSING STICK & LINE GAUGE
JOB LAYOUT

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR TYPE FORM IS SNUG, SET ACCORDING TO TRADE STANDARDS, WILL LIFT AND IS COMPOSED IN THE CORRECT TYPE STYLES AND SIZES FOLLOWING THE JOB LAYOUT.

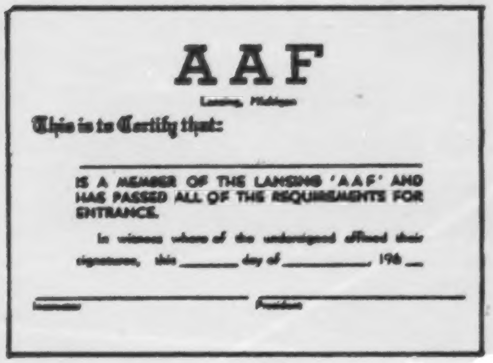
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

ANY JOB WITH AT LEAST 4 LINES OF TYPE IS A SMALL FORM, AND IT CAN INCLUDE NUMBERING, PERFORATING, RULES OR A CUT.

IT IS BEST TO USE A LINE JOB WHERE YOU WORK WITH A CUSTOMER TO MEET THEIR SPECIFICATIONS. MAKE A LAYOUT OF THE JOB AND DETERMINE TYPE STYLES AND SIZES TO BE USED. BE SURE TO HAVE YOUR INSTRUCTOR OK AND INITIAL THIS BEFORE YOU START.

SOME EXAMPLES OF JOBS YOU CAN DO ARE:



AAF

Lansing, Michigan

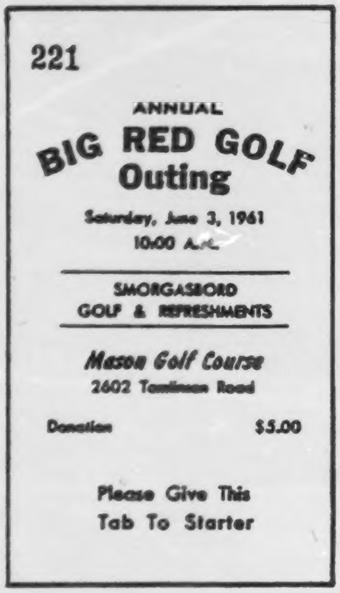
This is to Certify that:

IS A MEMBER OF THE LANSING 'AAF' AND HAS PASSED ALL OF THE REQUIREMENTS FOR ENTRANCE.

In witness whereof the undersigned affixed their signatures, this ______ day of __________, 196__

Instructor

President



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ANNUAL

BIG RED GOLF Outing

Saturday, June 3, 1961

10:00 A.M.

SMORGASBORD

GOLF & REFRESHMENTS

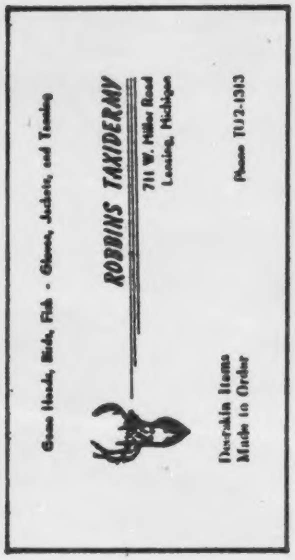
Mason Golf Course

2602 Tomlinson Road

Donation $5.00

Please Give This

Tab To Starter



Game Heads, Birds, Fish · Gloves, Jackets, and Tanning

ROBBINS TAXIDERMY

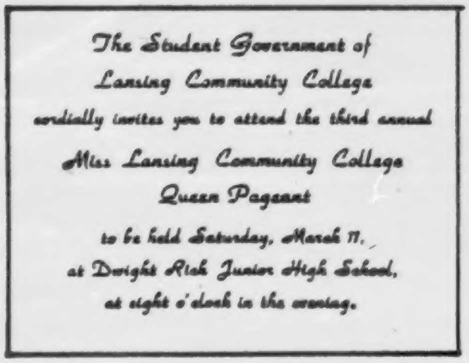
711 W. Miller Road

Lansing, Michigan

Phone TU2-1313

Deerskin Items

Made to Order



The Student Government of

Lansing Community College

cordially invites you to attend the third annual

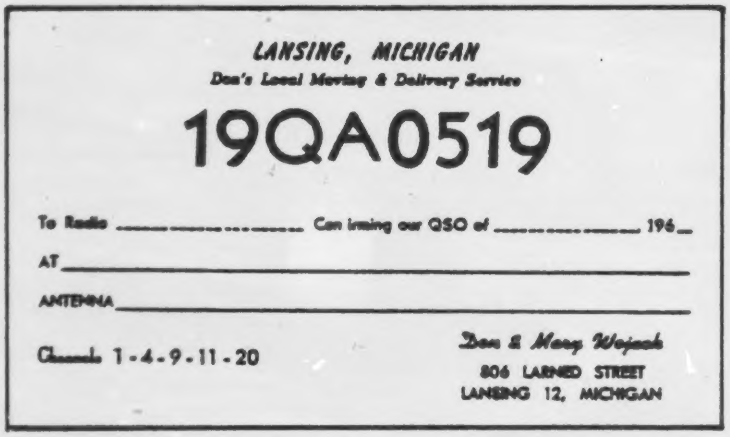
Miss Lansing Community College

Queen Pageant

to be held Saturday, March 11,

at Dwight Rich Junior High School,

at eight o'clock in the evening.



LANSING, MICHIGAN

Dan's Local Moving & Delivery Service

19QA0519

To Radio ______________ Confirming our QSO of ______________ 196__

AT ______________________________

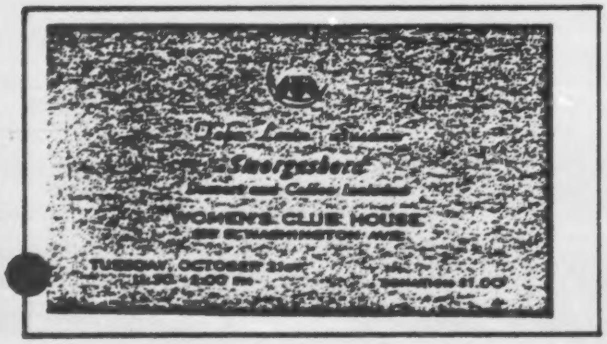
ANTENNA ______________________________

Channels 1-4-9-11-20

Don & Mary Wojack

806 LARNED STREET

LANSING 12, MICHIGAN



[illegible]

Smorgasbord

[illegible]

WOMEN'S CLUB HOUSE

[illegible] AVE.

TUESDAY, OCTOBER [illegible]

[illegible] - [illegible]:00 [illegible]

Donation $1.00

JOB STEPS

1. MAKE A COMPREHENSIVE LAYOUT OF YOUR JOB WITH THE TYPE STYLES AND SIZES. IF A LINE PRODUCTION JOB, HAVE THE JOB ENVELOPE ALSO. SHOW THESE TO YOUR INSTRUCTOR FOR AN OK AND INITIALS.

2. COMPOSE THE TYPE FORM, TIE AND STORE IN A GALLEY.

3. MAKE A PROOF OF THE FORM, CORRECT ANY ERRORS AND SHOW YOUR INSTRUCTOR THE FINAL PROOF FOR ANOTHER OK.

4. ON THE PRESS, MINOR ERRORS (WEAK OR DAMAGED TYPE) MAY SHOW. CORRECT THESE IF NECESSARY.

5. AFTER THE JOB IS RUN, CLEAN THE FORM WITH TYPE WASH AND DISTRIBUTE THE TYPE.

graphics

unit: COMPOSITION

capital area career center

1401 08 011

module: 1401 08 011 3 **date:** JANUARY 1978 **level:** I

skill title: TYPESETTING: USING RULES & RUNAROUNDS

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE BRASS RULES AND SET TYPE AROUND A SMALL CUT.

IN ORDER TO DO THIS YOU WILL NEED:

TYPE & TYPE CASES
COMPOSING STICK & LINE GAUGE
JOB LAYOUT
BRASS RULE CASE
CUT (ENGRAVING)

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN USE TYPE & BRASS RULE TOGETHER IN THE SAME LINE FOLLOWING TRADE STANDARDS.
2. YOU CAN USE A SMALL CUT AND JUSTIFY SEVERAL LINES OF TYPE SNUG, ABOVE, BESIDE & BELOW THE CUT.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

LINES CAN EASILY BE PRINTED WITH TYPE. WE USE HARD BRASS RULE THAT IS TYPE HIGH, .918". THIS BRASS RULE COMES IN THIN HAIRLINE OR 1 PT. FACE AND COMES IN EVEN OR 1/2 PICA LENGTHS. TWO SHORT PIECES CAN BE JOINED TO MAKE ANY LENGTH.

A RUNAROUND IS WHEN WE HAVE A LOT OF LINES OF TYPE AND WANT TO INCLUDE A PICTURE OR CUT WITH SOME OF THESE LINES.

Each year the Graphic Arts Council of the Niagara Frontier brings nine graphic arts groups together for the observation of International Printing Week. An effort is made to increase public awareness of the contribution printing makes to society. An all-industry banquet Jan. 19 at the Statler Hilton Hotel is one of many activities of the week. Alan Ward, retired but still active BBDO director and consultant is the featured speaker and will present the first annual Osborn award, named for the late Alex F. Osborn.

WARD

INGHAM COUNTY SHERIFF DEPARTMENT

SPORTSMAN LAND USE PASS

In return for the privilege of hunting ☐, fishing ☐, operation of snowmobiles ☐, ORV's ☐, or other ☐, on your land, I agree:

- To observe the rules of safe gun handling
- Not to shoot in the direction of buildings or livestock
- To leave gates as I find them
- To use care in crossing fences

and conduct myself in a sportsmanlike manner.

Date(s) ______________________ Description of

Property ______________________

Signature of Sportsman ______________________

License or Registration No. ______________________

Signature of Landowner ______________________

JOB STEPS

1. CONSULT WITH YOUR INSTRUCTOR ON WHAT JOB YOU CAN DO FOR A RULED FORM OR A RUNAROUND. THIS IS AN ADVANCED MODULE AND YOUR TYPE FORM WOULD PROBABLY BE RUN ON THE HEIDELBERG AUTOMATIC PLATEN PRESS.

2. MAKE A COMPREHENSIVE LAYOUT AND GET YOUR INSTRUCTOR'S OK BEFORE YOU START TO SET ANY TYPE.

3. COMPARE THE TYPE FORM, TIE AND STORE IN A GALLEY.

4. MAKE A PROOF; CORRECT ANY ERRORS.

5. HELP WITH MAKEREADY WHEN THE JOB IS ON THE PRESS.

6. AFTER PRINTING, CLEAN THE TYPE FORM AND DISTRIBUTE THE TYPE.

graphics

unit: COMPOSITION

capital area career center

1401 08 012

module: 1401 08 012 3 **date:** JANUARY 1978. **level:** II

skill title: USING THE LUDLOW LINE-CASTING MACHINE

developed & written by: GLEN PETTIT

visuals by: STEVE BRAMER

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW A LUDLOW LINE-CASTER WORKS, HOW MATRIX ARE ASSEMBLED AND CAST.

AND IN ORDER TO DO THIS YOU WILL NEED:

INSTRUCTIONS ON OPERATION OF LUDLOW
LUDLOW CAST TYPE LINES
LUDLOW MATRIX
LUDLOW LINE-CASTER (ON FIELD TRIP)

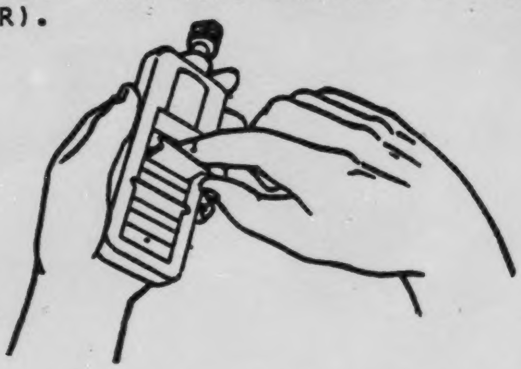
WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU UNDERSTAND AND CAN DESCRIBE HOW A LUDLOW LINE-CASTER OPERATES.
2. YOU CAN RECOGNIZE AND IDENTIFY LUDLOW CAST TYPE LINER AND LUDLOW MATRIX.

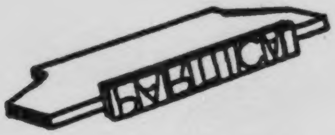
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

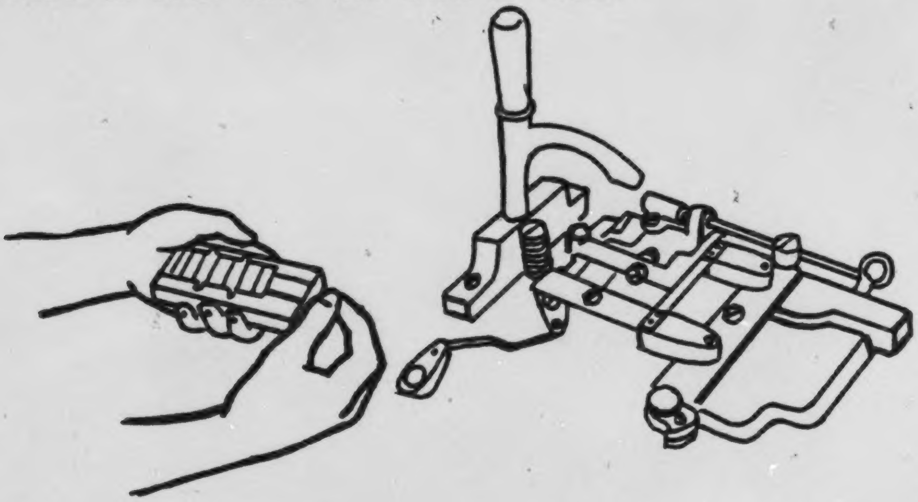
THE LUDLOW MACHINE IS USED TO PRODUCE LARGE DISPLAY LINES OF TYPE IN LARGER TYPE SIZES (24 PT UP). THE LUDLOW WILL CAST A SOLID LINE OF TYPE FROM BRASS MATRIX (MOLDS) THAT HAVE BEEN SET BY HAND FROM A MATRIX CASE (STORAGE DRAWER).



THESE MATRICES ARE SET TOGETHER IN A COMPOSING STICK JUST LIKE YOU DID WITH METAL TYPE. THE COMPOSING STICK IS LOCKED INTO THE LUDLOW MACHINE AND HOT MOLTEN LEAD IS FORCED INTO THE MATRICES TO FORM A SOLID LINE OR "SLUG" OF TYPE.



ANY NUMBER OF SLUGS CAN BE MADE FROM THE SAME MATRICES. THE MATRICES ARE THEN DISTRIBUTED BACK INTO THE CASE BY HAND.



INFORMATION

THE BIG ADVANTAGE IS THAT YOU ALWAYS HAVE BRAND NEW CAST TYPE, AS MUCH AS YOU WANT. THE LUDLOW SLUGS ARE REMELTED AFTER THEY ARE PRINTED SO THERE IS NEVER ANY OLD OR WORN TYPE. A LUDLOW MACHINE PLUS CABINETS AND TYPE COSTS ABOUT $25,000.

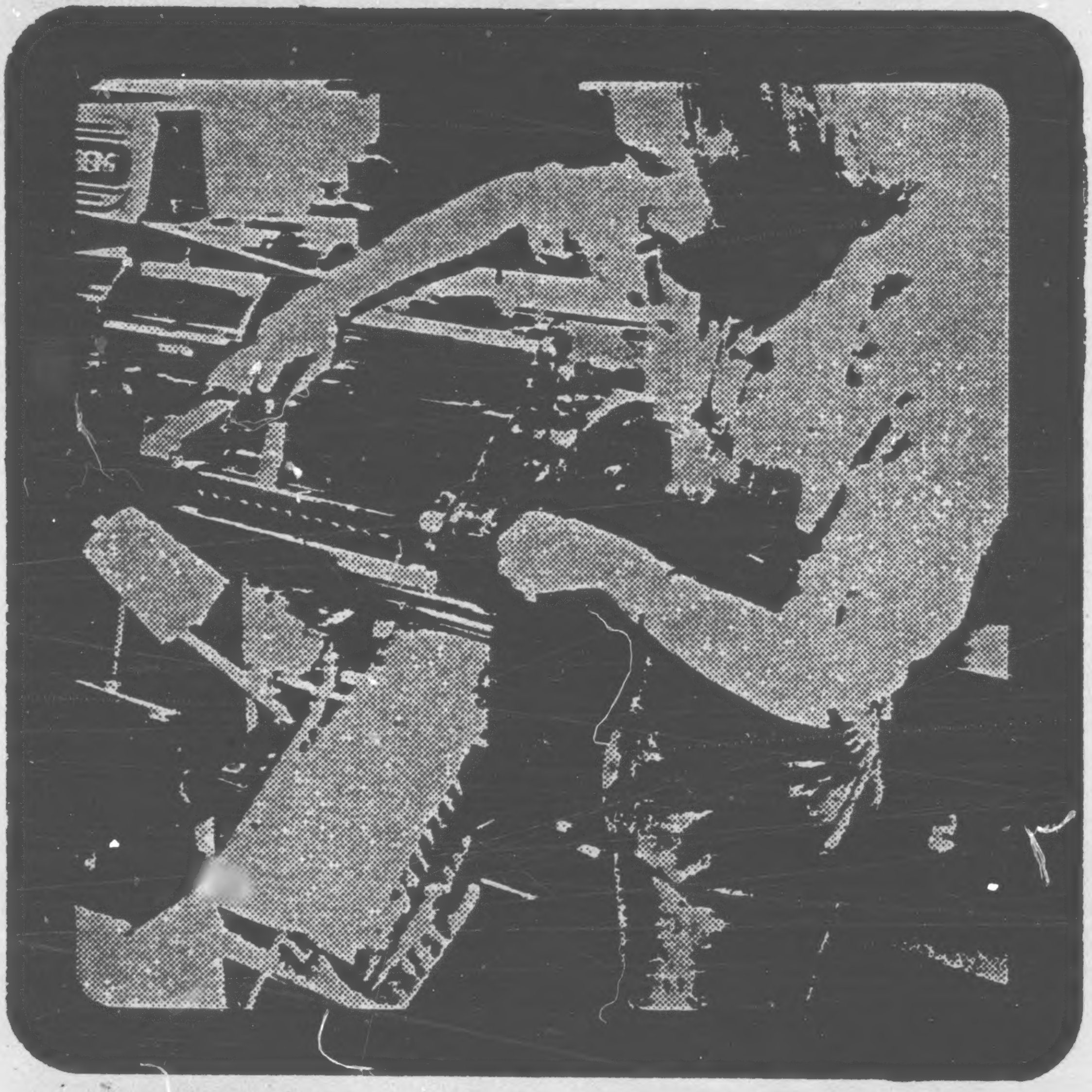
JOB STEPS

1. GO TO THE COMPOSING TABLE (STORE), LOOK IN GALLEY #1 FOR THE LUDLOW SLUGS AND LUDLOW MATRIX.

2. NOTICE THAT THE LUDLOW SLUG IS LARGE (12 PT THICK BODY) AND THE TYPE OVERHANGS THE BODY. ALL LUDLOW SLUGS ARE 22 1/2 PICAS LONG WHEN CAST (2-COLUMN NEWSPAPER WIDTH).

3. LOOK AT THE LUDLOW MATRIX, SEE HOW THICK AND HEAVY IT IS. LOOK INSIDE AT THE MOLD WHERE THE FACE OF THE TYPE IS CAST.

4. SINCE WE DON'T HAVE A LUDLOW, YOU WILL HAVE AN OPPORTUNITY TO SEE AND USE ONE ON A FIELD TRIP TO A SHOP WHICH HAS ONE (ALSO A LINOTYPE MACHINE) WHEN YOU DO OPERATE ONE, HAVE THE OPERATOR SIGN YOUR "OBSERVATION FORM" AND GIVE IT TO YOUR INSTRUCTOR FOR CREDIT.



graphics

unit: COMPOSITION

capital area career center

1401 08 013

module: 1401 08 013 3 **date:** 1/78 **level:** II

skill title: USING THE LINOTYPE LINE-CASTING MACHINE

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW A LINOTYPE LINE-CASTER WORKS, HOW MATRIX AND SPACEBONDS ARE ASSEMBLED, CAST AND DISTRIBUTED.

IN ORDER TO DO THIS YOU WILL NEED:

INSTRUCTIONS ON OPERATION OF LINOTYPE

LINOTYPE SLUGS

LINOTYPE MATRIX

LINOTYPE MACHINE (ON FIELD TRIP)

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU UNDERSTAND AND CAN DESCRIBE HOW A LINOTYPE OPERATES, ASSEMBLES CASTS AND DISTRIBUTES MATRIX AND SPACEBONDS.
2. YOU CAN RECOGNIZE AND IDENTIFY LINOTYPE CAST SLUGS AND LINOTYPE MATRIX.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

THE LINOTYPE USES A KEYBOARD TO CAST SOLID LINES OF TYPE. THE OPERATOR SITS IN FRONT OF THE KEYBOARD, AS HE/SHE STRIKES EACH KEY, A MATRIX WILL DROP FROM THE STORAGE MAGAZINE ONTO A MOVING BELT TO BE ASSEMBLED IN LINES WITH OTHER MATRICES. FOR SPACE, A SPACEBOND (LIKE 2 WEDGES) IS DROPPED IN PLACE BY THE KEYBOARD.

WHEN ALL THE MATRICES AND SPACEBONDS ARE ASSEMBLED, THE LINE IS AUTOMATICALLY POSITIONED OVER THE MOLD. THE SPACEBONDS ARE AUTOMATICALLY EXPANDED TO JUSTIFY THE LINE OF TYPE TO THE PROPER MEASURE. MOLTEN LEAD IS FORCED INTO THE MOLD AND THEN THE SLUG IS DELIVERED INTO THE GALLEY ON FRONT OF THE MACHINE. THE TYPE IS THEN RAISED TO THE TOP OF THE MACHINE AND EACH MATRIX IS RETURNED TO ITS PROPER PLACE IN THE STORAGE MAGAZINE.

THE OPERATOR ONLY OPERATES THE KEYBOARD, THE MACHINE ASSEMBLES, CASTS AND DISTRIBUTES THE MATRICES ITSELF. A LINOTYPE WITH MATRICES COSTS ABOUT $45,000 TODAY (1978).

THE LINOTYPE WAS INVENTED IN THE LATE 1800'S AND MADE A BIG DIFFERENCE IN TYPESETTING. BEFORE THE LINOTYPE, EVERY LETTER IN THE NEWSPAPER WAS SET BY HAND AND THEN DISTRIBUTED LATER. THE LINOTYPE WAS OVER 10 TIMES FASTER, MADE ALL NEW TYPE AND DISTRIBUTED ITS MATRICES AUTOMATICALLY.

LINOTYPE NORMALLY SETS TEXT TYPE (6 TO 14 POINT) THAT IS JUSTIFIED. UP UNTIL THE LATE 1960'S, ALL NEWSPAPERS USED LINOTYPES. NOW, ALMOST ALL HAVE SWITCHED TO PHOTOCOMPOSITION.

ANOTHER SIMILAR MACHINE IS THE MONOTYPE. THE MONOTYPE KEYBOARD WILL PUNCH A PAPER TAPE, THE PAPER TAPE TELLS THE MONOTYPE TO CAST INDIVIDUAL TYPE CHARACTERS IN A LINE. THIS MACHINE IS SLOW AND IS USED FOR TRAIN AND AIRLINE TIME AND PRICE SCHEDULES WHERE THERE ARE FREQUENT MINOR CHANGES (WHICH ARE DONE AS WITH HAND-SET TYPE).

JOB STEPS

1. GO TO THE IMPOSING TABLE (STONE) AND LOOK IN GALLEY #1 FOR THE LINOTYPE SLUGS AND MATRICES.

2. NOTICE HOW THE LINOTYPE SLUGS ARE JUSTIFIED AND THE TYPE IS THE SAME AS THE BODY THICKNESS.

3. LOOK AT THE LINOTYPE MATRIX; NOTICE THE MOLD, THE FEET FOR HANGING AND THE SPECIAL KEYWAY CODE NOTCHES FOR DISTRIBUTION.

4. SINCE WE DO NOT HAVE A LINOTYPE, YOU WILL HAVE AN OPPORTUNITY TO SEE AND USE ONE ON A FIELD TRIP TO A SHOP WHICH HAS ONE (ALSO A LUDLOW). WHEN YOU DO SEE AND EXAMINE ONE, HAVE THE OPERATOR SIGN YOUR "OBSERVATION FORM" AND GIVE IT TO YOUR INSTRUCTOR TO RECEIVE CREDIT FOR THIS MODULE.

graphics

unit: COMPOSITION

capital area career center

1401 08 016

module: 1401 08 016 3 **date:** JANUARY 1978 **level:** III

skill title: ORIGINAL HAND-DRAWN ARTWORK & LETTERING

developed & written by: GLEN PETTIT

visuals by: SHERRI BAKER

WORD GUIDE

ORTHOGRAPHIC DRAWING - SHOWS HOW AN OBJECT IS PUT TOGETHER, USUALLY THROUGH DRAWINGS OF DIFFERENT VIEWS, INCLUDING "HIDDEN" LINES. ALSO CALLED A "WORKING DRAWING".

PICTORIAL ISOMETRIC DRAWING - OBJECT DRAWN ON A 30° ANGLE TO THE HORIZONTAL PLANE TO SHOW LENGTH, WIDTH AND HEIGHT. DRAWN TO SCALE.

SCHEMATIC DRAWING - USES SYMBOLS AND DIAGRAMS TO SHOW A SYSTEM DRAWING OR ORGANIZING STRUCTURE

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO BASIC TECHNICAL ILLUSTRATING WITH FREEHAND DRAWING AND MECHANICAL DRAWING.

IN ORDER TO DO THIS YOU WILL NEED:

PENCILS, PENS & INDIA INK
DRAWING PAPER & TISSUE
WATER COLORS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU UNDERSTAND AND HAVE ATTEMPTED FREE-HAND DRAWING OF CARTOON CHARACTERS.
2. YOU HAVE MADE AN ORTHOGRAPHIC DRAWING, A PICTORIAL ISOMETRIC DRAWING AND A MAP SCHEMATIC DRAWING.
3. YOU HAVE DONE GOTHIC LETTERING USING A LETTERING PEN AND INDIA INK.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

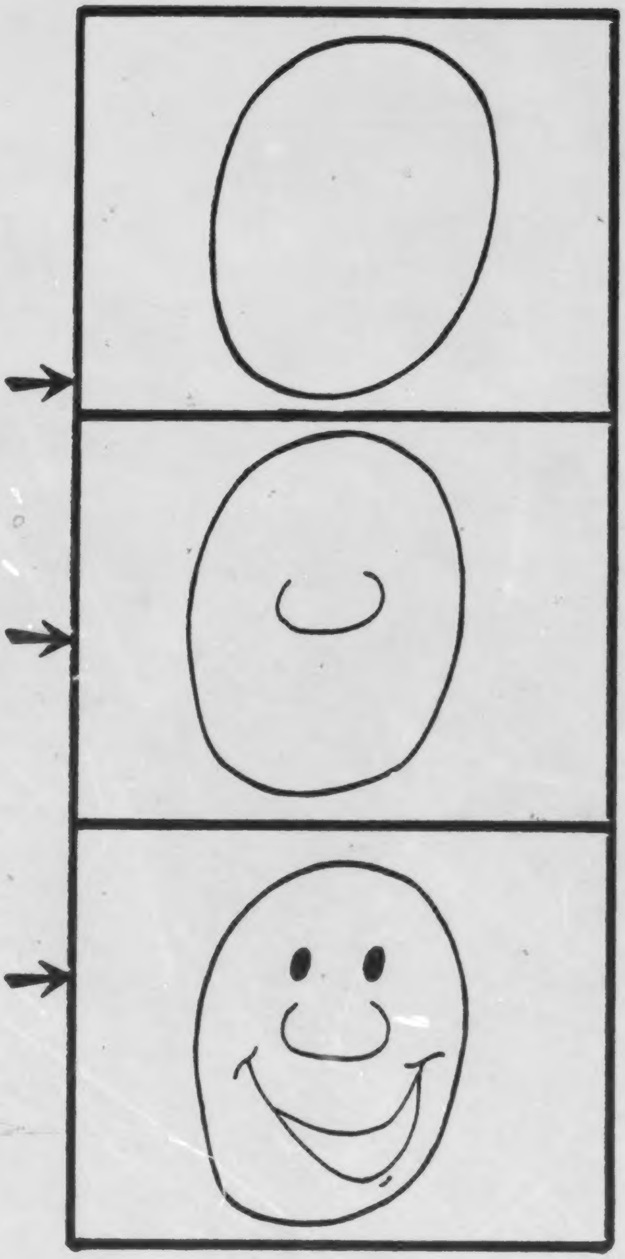
1. IN THE TEXTBOOK "GRAPHIC COMMUNICATIONS" BY R. BROEKHUIZEN, READ ALL OF UNIT F (PAGES 93-110). YOU WILL BE MAKING FOUR TYPES OF DRAWINGS THAT ARE DESCRIBED IN THIS READING MATERIAL.

2. AT THE DRAWING TABLES (OR A DESK NEARBY), TAPE DOWN A SHEET OF PAPER AND DRAW SEVERAL CARTOON FACES BY FREE HAND (LIKE THE EXAMPLES ON PAGE 95).

3. BEGIN BY DRAWING ANY KIND OF SEMI-ROUND ENCLOSURE WITH A LIGHT PENCIL.

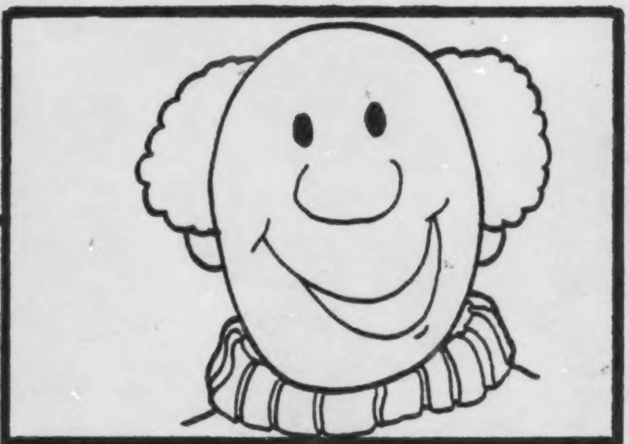
4. DRAW IN A NOSE SOMEWHERE CLOSE TO THE PROPER AREA.

5. DRAW IN THE EYES AND MOUTH FOR THE BASIC FACIAL EXPRESSION YOU WANT.



JOB STEPS

6. ADD THE EARS, HAIR, SHOULDERS, HAT OR TIE TO COMPLETE THE CARTOON FACE.



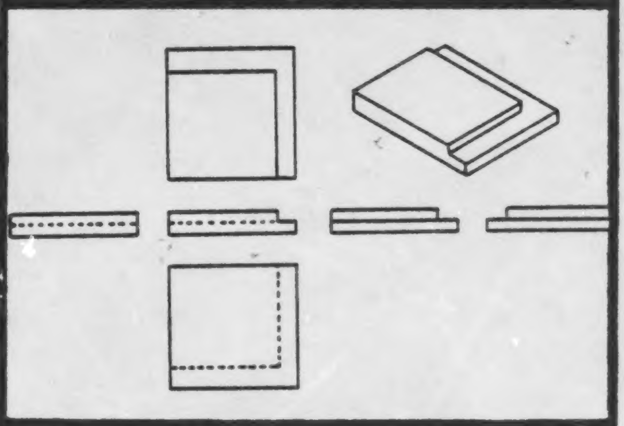
7. NOW USE A BLACK FLAIR PEN OR INDIA INK TO DARKEN THE CARTOON FACE SO IT MAY BE REPRODUCED.

8. MOST PEOPLE ARE VERY CRITICAL OF THEIR OWN CARTOONS; YOU'RE NOT AFTER PERFECTION HERE, JUST THE CONCEPT. WHEN YOU HAVE THE BASIC IDEA FOR CARTOON FACES, SAVE THIS SHEET (PRINT YOUR NAME, DATE & MOD NUMBER ON IT) SO YOUR INSTRUCTOR CAN CHECK IT WHEN YOU COMPLETE THIS MODULE.

9. FROM THE TEXT YOU LEARNED ABOUT 3 BASIC TYPES OF MECHANICAL DRAWINGS:

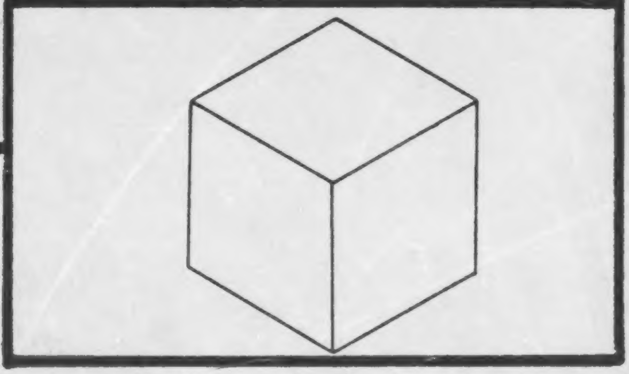
1. ORTHOGRAPHIC PROJECTION
2. PICTORIAL
3. SCHEMATIC

10. DRAW AN ORTHOGRAPHIC PROJECTION OF A 2 X 3 CM BLOCK ON A 3 X 5 CM BLOCK AS SHOWN, BOTH ARE 1 CM THICK. USE A PENCIL ON 8 1/2" X 11" WHITE BOND PAPER FOR YOUR PROJECTION, DO NOT INCLUDE THE MEASUREMENTS.



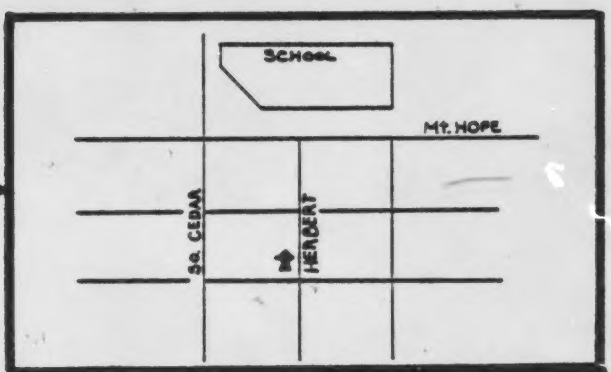
11. PRINT YOUR NAME, DATE AND MOD NUMBER NEATLY IN THE UPPER RIGHT HAND CORNER AND GO ON.

12. MAKE AN ISOMETRIC PICTORIAL DRAWING OF A PIECE OF WOOD THAT IS 4 X 10 PICAS AND IS 20 PICAS LONG. USE A PENCIL ON WHITE PAPER, INCLUDE YOUR NAME AS IN STEP # 10. BE SURE TO REMOVE ALL LINES THAT ARE NOT NEEDED.



JOB STEPS

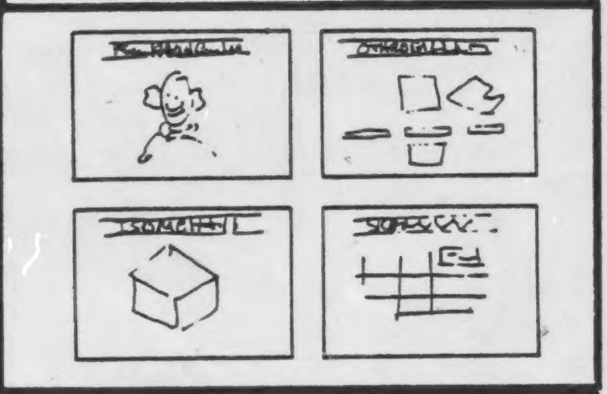
13. MAKE A SCHEMATIC DRAWING OF A MAP FROM OUR SCHOOL TO YOUR HOUSE. KEEP THE DISTANCES PROPORTIONAL AND ACCURATE. PRINT IN STREET NAMES AND IMPORTANT LANDMARKS. USE A BOLD ARROW TO INDICATE YOUR HOUSE. THERE IS A COUNTY MAP WITH ALL STREETS AVAILABLE; ASK YOUR INSTRUCTOR FOR IT.



14. USING A SMALL (1 MM) INDIA INK PEN TIP, PRACTICE VERTICAL GOTHIC LETTERING WITH WORDS THAT ARE 5 MM TALL. BE CAREFUL, THE INDIA INK WILL SPILL AND STAIN EASILY. WORK ON A FLAT TABLE.

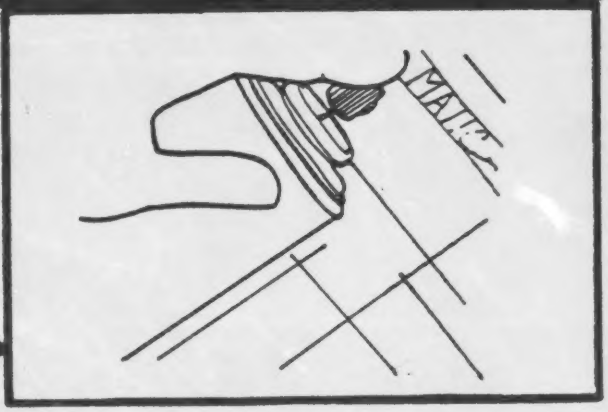
15. ON ALL FOUR DRAWINGS, DRAW A PAIR OF LIGHT BLUE GUIDE LINES, 5 MM APART NEAR THE TOP OF YOUR DRAWINGS. NOW, USING THE INDIA INK PEN, NEATLY LETTER IN THE CORRECT TITLES ON THE CORRECT DRAWINGS:

1. FREEHAND CARTOON FACES
2. ORTHOGRAPHIC
3. ISOMETRIC PICTORIAL DRAWING
4. SCHEMATIC MAP



WHEN FINISHED, BE SURE TO CLEAN THE INK PEN TIP CAREFULLY AND PUT ALL TOOLS AND MATERIALS AWAY.

16. TO PROTECT YOUR DRAWINGS (PENCIL GRAPHIC WILL SMEAR), SPRAY A GLOSS (HARD, SHINING, SMOOTH) OR MATTE (DULL, ROUGH) FIXATIVE OVER YOUR DRAWINGS. READ THE



JOB STEPS

DIRECTIONS ON THE SPRAY CAN FIRST. THEN TEST THE SPRAY TO BE SURE IT WORKS; DO THIS INTO A WASTEBASKET. HOLD YOUR DRAWING DOWN INTO THE WASTEBASKET A FEW CENTIMETERS AND QUICKLY SPRAY THE FIXATIVE OVER YOUR ENTIRE DRAWING FOR ABOUT 2 SECONDS.

17. TAKE THE SELF QUIZ. WHEN FINISHED, SHOW YOUR ANSWERS AND ALL FOUR DRAWINGS TO YOUR INSTRUCTOR FOR EVALUATION AND CREDIT.

ANSWERS TO SELF QUIZ:

1. D 2. C 3. B 4. D 5. A 6. D 7. C 8. FREEHAND & MECHANICAL

9. SCHEMATIC 10. ORTHOGRAPHIC

SELF QUIZ:

WRITE YOUR ANSWERS ON A SEPARATE SHEET OF PAPER.

ANSWERS ARE ON THE BOTTOM OF PAGE 6 OF THIS MOD.

1. THE VIEW THAT SHOULD ALWAYS BE PRESENT IN ORTHOGRAPHIC PROJECTION DRAWINGS IS THE ____________.

   A. RIGHT
   B. TOP
   C. BOTTOM
   D. FRONT

2. DRAWINGS WHICH SHOW 3 ADJACENT FACES OF THE OBJECT IN ONE VIEW ARE ____________________.

   A. ORTHOGRAPHIC
   B. SCHEMATIC
   C. PICTORIAL
   D. CARTOON

3. ARCHITECTS NORMALLY USE WHAT KIND OF DRAWING TO SHOW ROOMS AND BUILDINGS? ____________________

   A. ORTHOGRAPHIC
   B. PERSPECTIVE
   C. ISOMETRIC
   D. SCHEMATIC

4. DRAWINGS USED TO DESCRIBE ELECTRICAL CIRCUITS AND FOOTBALL PLAYS ARE CALLED _______________.

   A. ISOMETRIC
   B. OBLIQUE
   C. ORTHOGRAPHIC
   D. SCHEMATIC

5. CONSTRUCTION BLUEPRINTS ARE WHAT TYPE OF DRAWINGS? ___________

   A. ORTHOGRAPHIC
   B. PICTORIAL
   C. SCHEMATIC
   D. OBLIQUE

6. ALL CARTOON CHARACTERS BEGIN AS _____________ SHAPES.

   A. LONG
   B. ROUND
   C. SQUARE
   D. GEOMETRIC

SELF QUIZ: CONTINUED

7. CARTOONS THAT SHOW MOVEMENT ARE CALLED ____________________.

   A. OVAL
   B. SMOOTH
   C. ANIMATED
   D. GEOMETRIC

8. NAME THE TWO AREAS OF TECHNICAL ILLUSTRATING: ________________ AND ____________________.

9. A MAP OR ORGANIZATIONAL CHART IS AN EXAMPLE OF A ______________ DRAWING.

10. A "WORKING DRAWING" IS ALSO CALLED A(N) ________________________ PROJECTION.

graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 017
1401 08 017 3
date: 8/74
level:

skill title: HAND DRAWN LETTERING USING STENCILS

developed & written by: GLEN PETTIT

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE HAND-DRAWN (TRACE) STENCILS AND LETTERING GUIDES.

HOW TO SELECT LETTER SIZES, DRAW GUIDE LINES, USE INDICATOR DOTS FOR SPACING AND PRODUCE NEAT, CLEAR AND SOLID LETTERS.

IN ORDER TO DO THIS YOU WILL NEED:

A SLIDE/TAPE PRESENTATION ON USING STENCILS AND LETTERING GUIDES

AN ASSORTMENT OF STENCILS AND LETTERING GUIDES

8½" X 11" WHITE PAPER

BLUE PENCIL

TEMPLETS (PLASTIC)

TABLE RULER

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOUR FINISHED LETTERING IS NEAT, CLEAR, CLEAN AND SOLID.
2. YOU HAVE REMOVED GUIDE LINES AND DOTS, APPROPRIATELY SPACED LETTERS AND FILLED IN ALL SUPPORT TABS.
3. YOUR STENCIL GUIDES ARE LEFT UNDAMAGED.

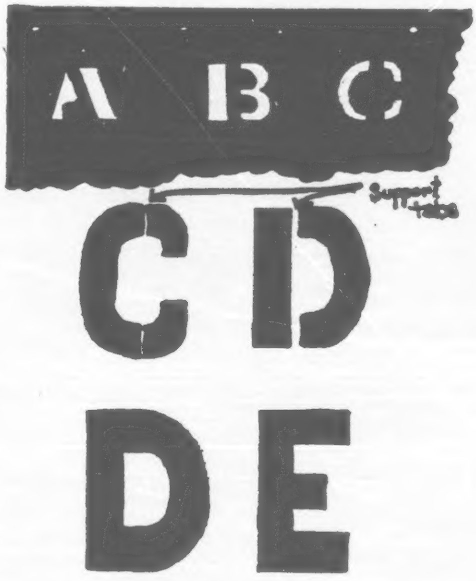
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

MANY DIFFERENT COMPANIES MANUFACTURE STENCIL LETTERING GUIDES. THE TEMPLET OR GUIDE IS MOST OFTEN MADE FROM PRESSED OIL BOARD (COSTING 30 TO 50 CENTS PER SHEET).

USUALLY, ONLY CAPITAL LETTERS AND NUMBERS ARE AVAILABLE, IN SIZES UP TO 1". THE ENTIRE ALPHABET AND NUMBERS MAY BE ON ONE SHEET. THE GREATER THE LETTER HEIGHT, THE MORE SHEETS NEEDED IN THE SETS. ALL STENCILS ARE MEASURED IN INCHES: 1/2", 3/4", 1", 1 1/4", UP TO 12.

YOU MUST BE VERY CAREFUL IN USING PAPER STENCILS AS THE SMALL SUPPORT TABS TEAR QUITE EASILY. USE A SHARP PENCIL TO GENTLY TRACE THE OUTLINE OF THE LETTERS. THE SMALL HOLES ABOVE AND BETWEEN THE LETTERS ARE INDICATOR HOLES WHICH WILL GIVE PERFECT LETTER SPACING WHEN LINED UP ON A LIGHT GUIDE LINE. IF YOU HAVE A NEW STENCIL SHEET, USE AN XACTO KNIFE TO CAREFULLY PUNCH OUT THE BLANKS. DO NOT USE A FELT PEN, INK OR A DULL SOFT PENCIL FOR TRACING, AS THESE WILL WEAKEN AND RUIN THE SMALL SUPPORT TABS ON PAPER STENCILS.



ONCE YOU HAVE OUTLINED THE LETTERS IN BLUE PENCIL, FILL THEM IN. THE SUPPORT TABS MUST NOT SHOW. EXAMINE THE ILLUSTRATION, CD ARE ONLY TEMPORARY; DE HAVE BEEN PROPERLY FILLED-IN. ERASE ALL GUIDE LINES AND INDICATOR DOTS.

ON SOME PLASTIC LETTERING TEMPLETS, YOU WILL NEED TO USE A SPECIAL "LONG LEAD" MECHANICAL PENCIL. THESE ARE USUALLY SPECIALIZED DRAFTING TEMPLETS.

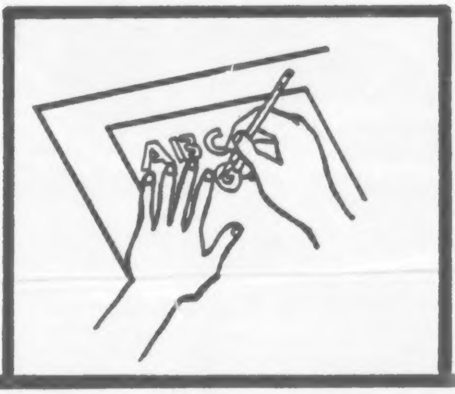
JOB STEPS

1. TAKE ALL EQUIPMENT & MATERIALS TO YOUR WORK AREA.

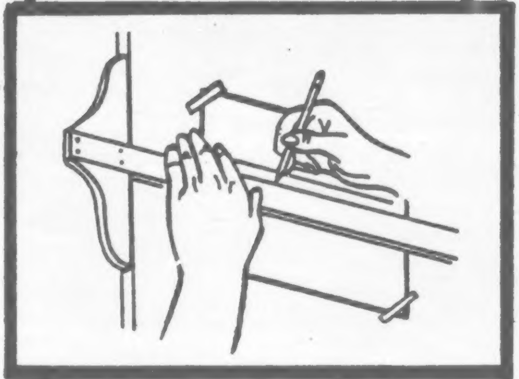
2. WATCH AND LISTEN TO THE SLIDE/ TAPE PRESENTATION "STENCILS..." (TAPE 1401 08 017).

3. GET THE "PRACTICE STENCILS" FOLDER AND EXAMINE THEM. THERE SHOULD BE SOME ROMAN AND GOTHIC LETTERS OF VARIOUS SIZES.

4. USING BLUE PENCIL, ON SCRAP PAPER, PRACTICE A FEW LETTERS. THEN, FILL THEM IN WITH A SOFT PENCIL.

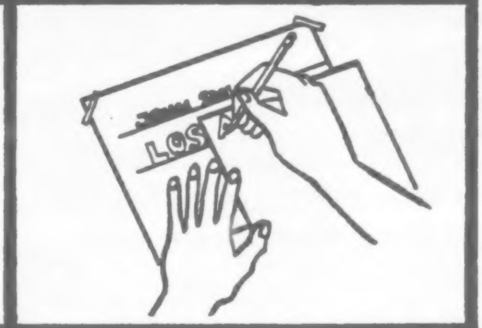


5. ON THE 8 1/2" X 11" CLEAN WHITE PAPER, DRAW TWO GUIDE LINES ABOUT 8 CM APART, GOING THE 11" WAY (USE LIGHT BLUE PENCIL).

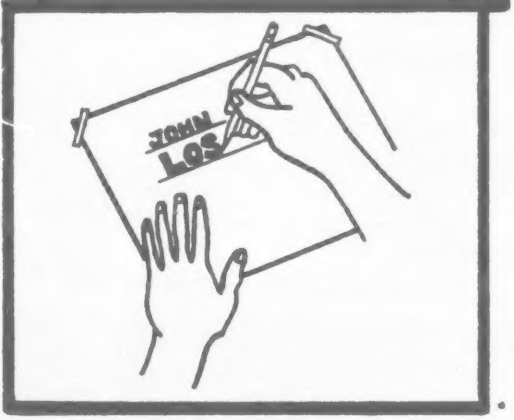


6. SELECT TWO DIFFERENT STENCIL SIZES (STENSO): ONE FOR YOUR NAME AND ONE FOR YOUR HOMETOWN. USE EITHER ROMAN OR GOTHIC LETTERS. USE THE INDICATOR DOTS TO HELP DETERMINE CENTERING WIDTHWISE (AS SHOWN IN SLIDE/TAPE).

7. USING ONE SIZE, LETTER IN YOUR FIRST AND LAST NAME ON THE TOP GUIDE LINE AND USING THE LARGER SIZE, TRACE IN YOUR CITY.



8. PLACE THE STENCILS IN THE FOLDER AND RETURN IT. FILL IN THE TRACED LETTER OUTLINES (BE SURE TO FILL IN THE SUPPORT TAB SPACES), USING A SOFT BOLD ARTIST'S BRUSH, INDIA INK, OR FELT MARKERS.



9. EVALUATE YOUR WORK. IF SATISFIED, GO ON WITH THE NEXT MOD.

graphics

unit: COMPOSITION

capital area career center

1401 08 018
module: 1401 08 018 3 **date:** JANUARY 1978 **level:** III

skill title: USING MECHANICAL LETTERING DEVICES

developed & written by: GLEN PETTIT

visuals by: MAX LITTLE

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE A MECHANICAL LETTERING DEVICE FOR DRAWING LETTERS.

IN ORDER TO DO THIS YOU WILL NEED:

MECHANICAL LETTERING SET

TEMPLATES

PAPER, INK, T-SQUARE AND DRAWING TABLE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN DO PERFECT LETTERING USING A MECHANICAL LETTERING SET AND TEMPLATES.
2. THE LETTERS WILL BE NEAT, STRAIGHT, VERTICAL AND UNIFORMLY SPACED. THERE WILL BE NO SMEARS, STAINS OR DIRT WITHIN 5 CM OF YOUR LETTERS.

A TAPE OF THIS MODULE IS AVAILABLE.

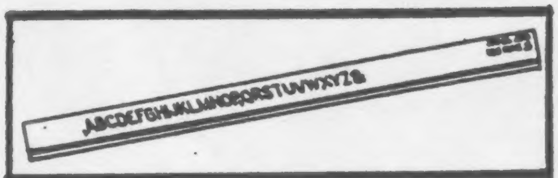
WORD GUIDE

→ **RESERVOIR** - HOLDS LIQUID SUCH AS INK OR WATER.

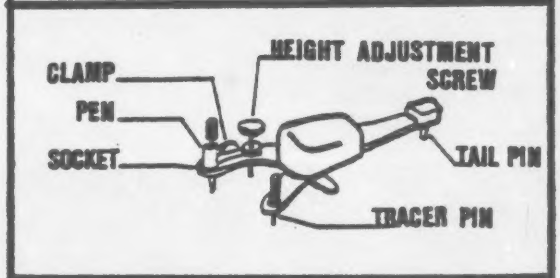
JOB STEPS

1. TAKE THE MECHANICAL LETTERING SET TO A FLAT TABLE (OUR SET COSTS $50; HANDLE IT CAREFULLY). TAPE A SHEET OF 8½" X 11" 20# WHITE BOND PAPER TO THE TABLE. IT MUST BE STRAIGHT.

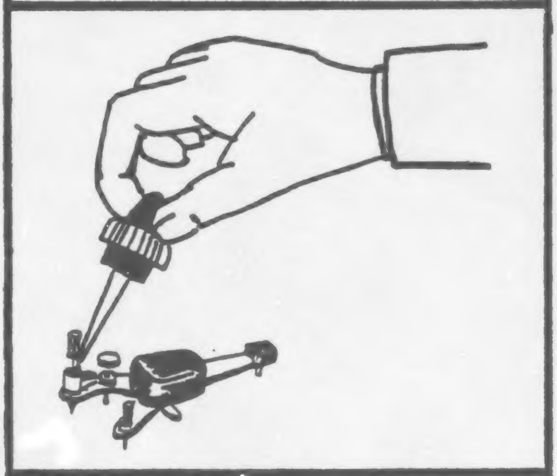
2. SELECT A TEMPLATE FOR A #2 OR #3 PEN (THE NUMBERS ARE ON THE TEMPLATES).



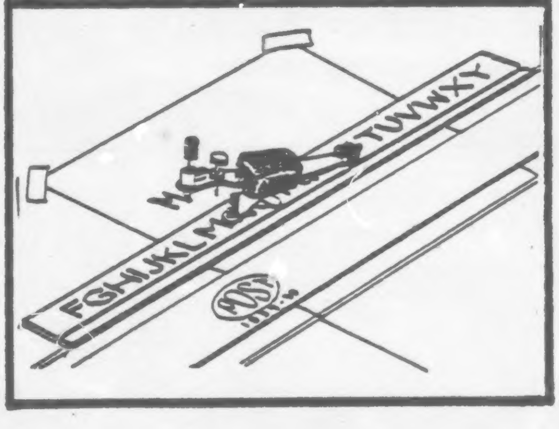
3. PLACE THE PEN YOU SELECTED INTO THE SOCKET OF THE SCRIBER ARM AND GENTLY TIGHTEN THE CLAMP SCREW FOR THE PEN.



4. USING THE INDIA INK DROPPER (IN THE CAP) OR A HARD PENCIL, PLACE A COUPLE OF DROPS OF INK IN THE PEN RESERVOIR (LEAVE THE PLUNGER IN THE PEN).

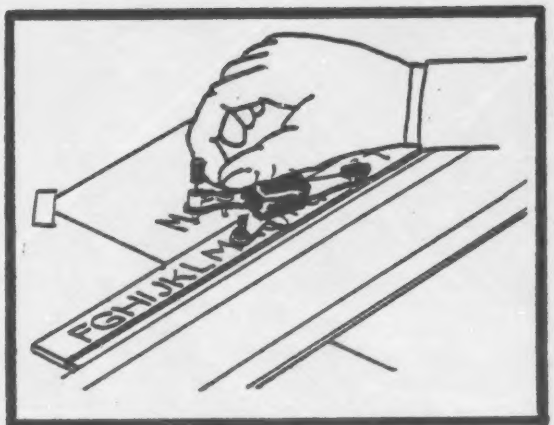


5. PLACE THE TEMPLATE AGAINST THE T-SQUARE AND THEN PLACE THE SCRIBER ONTO THE TEMPLATE. PUT THE TAIL PIN IN THE STRAIGHT GROOVE OF THE TEMPLATE AND THE TRACER PIN INTO THE LETTER YOU WANT.

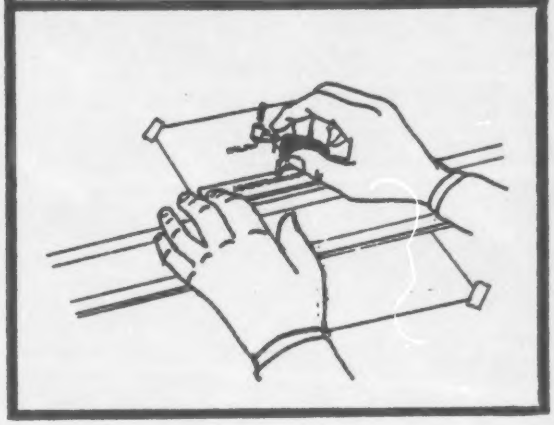


JOB STEPS

6. ADJUST THE HEIGHT ADJUSTING SCREW UNTIL THE TIP OF THE PIN SLIGHTLY TOUCHES THE PAPER SURFACE, THEN LOCK IT.



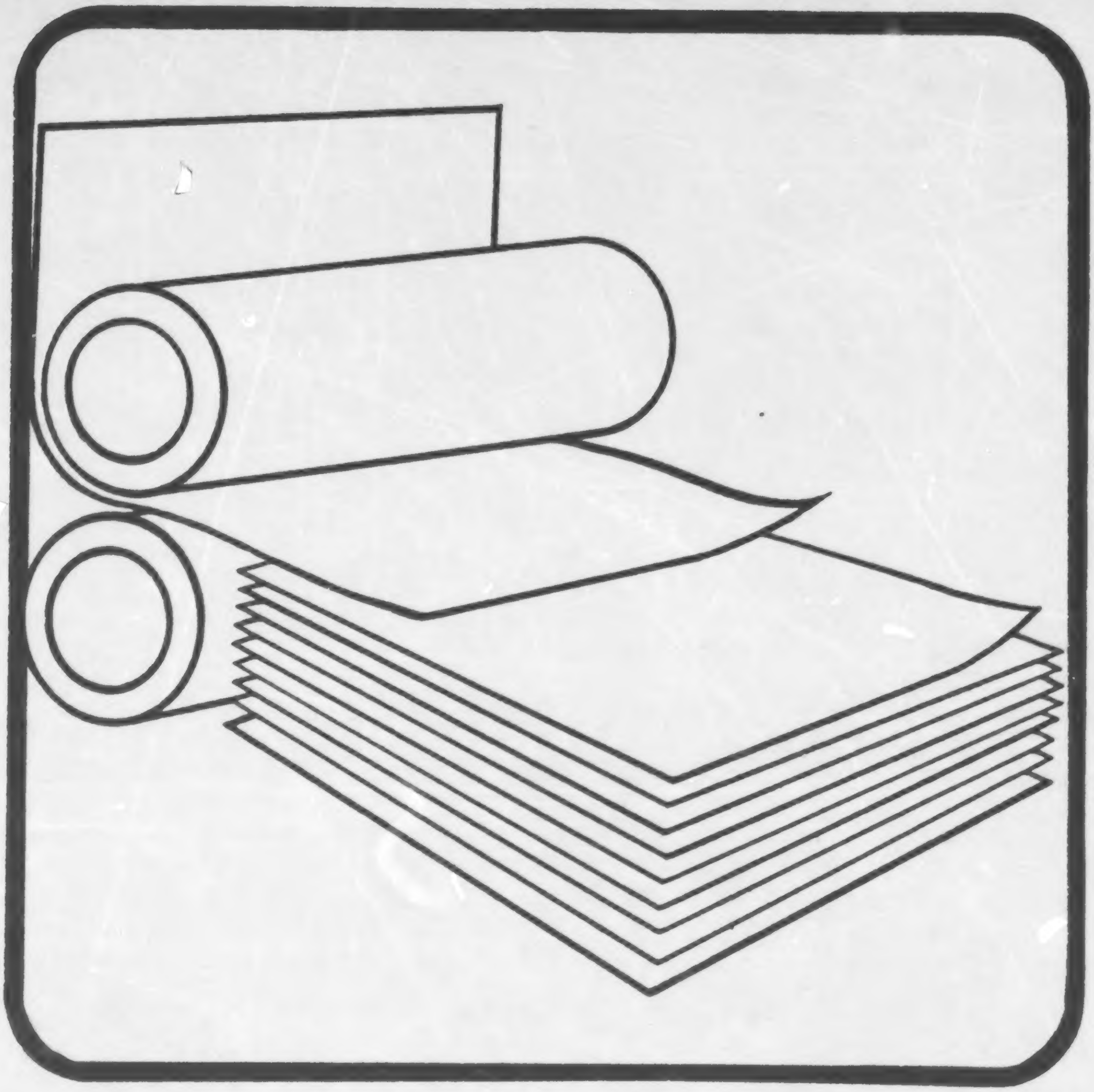
7. NOW YOU ARE READY. BE CAREFUL NOT TO MOVE THE T-SQUARE OR TEMPLATE WHILE LETTERING. PRACTICE WITH A FEW LETTERS AND WORDS, AND PRACTICE LETTER SPACING.



8. FOR THIS WE WANT YOU TO SET AT LEAST SIX WORDS PLUS YOUR NAME. THE AREA AROUND YOUR LETTERING MUST BE CLEAN WITHOUT ANY SMEARS, INK, DIRT, FINGERPRINTS OR ANY UNNECESSARY MARKS FOR AT LEAST 5 CM IN ALL DIRECTIONS.

9. TO CLEAN THE PEN AND PLUNGER, USE A LITTLE AMMONIA ON HALF A COTTON PAD. DO THIS OVER THE METAL SINK. BE CAREFUL NOT TO SPILL OR DIRECTLY BREATH IN THE FUMES. HOLD THE COTTON PAD OVER THE OPENING TO GET IT MOIST. BE SURE THE PIN OPENING IS COMPLETELY CLEAN AND RETURN IT TO THE LETTERING SET. CHECK THE OTHER PENS TO SEE IF THEY NEED CLEANING.

10. WHEN FINISHED, PUT ALL YOUR TOOLS AWAY AND SHOW YOUR FINAL WORK TO YOUR INSTRUCTOR FOR CREDIT.



graphics

unit: COMPOSITION

capital area career center

module: 1401 08 019
1401 08 019 3 date: FEBRUARY 1978 level: II

skill title: CLIP ART AND COPYRIGHTS

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE, LOCATE AND UNDERSTAND CLIP ART AND HOW THE COPYRIGHT LAWS APPLY TO PRINTING.

IN ORDER TO DO THIS YOU WILL NEED:

CLIP ART BOOK
CLIP ART INDEX AND MONTHLY SUBSCRIPTION
MAGNIFYING GLASS
BOOKS, MAGAZINES AND A DOLLAR BILL

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU KNOW HOW TO USE CLIP ART AND CAN SELECT APPROPRIATE ART FOR A JOB.

2. YOU CAN LOCATE, USE A CLIP ART FILE, USE A CLIP ART INDEX AND TAKE CARE OF CLIP ART.

3. YOU KNOW THE COPYRIGHT AND COUNTERFEITING LAWS AND WILL RESPECT THEM IN YOUR WORK.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

ARTWORK AND DRAWINGS CAN BE BOUGHT; THESE ARE IN SMALL BOOKS THAT ARE MADE FOR PRINTERS AND PEOPLE DOING PASTE-UP. A BOOK MAY HAVE 10 TO 20 PAGES WITH AROUND 100 DRAWINGS ON ONE SUBJECT, SUCH AS: CHRISTMAS, FLOWERS, SPORTS, SCIENCE, HANDS, CHILDREN PLAYING, CHILDREN IN SCHOOL, TOOLS, ETC.

THESE BOOKS ARE CALLED "CLIP BOOKS" OR "CLIPART" BECAUSE WE USED TO CUT THE PICTURES OUT AND PASTE THEM IN YOUR PASTE-UP. NOW, WITH THE PMT REPRODUCTION PROCESS, WE MAKE A PMT PRINT SO THE BOOKS ARE NOT DAMAGED.

CLIP ART IS PRINTED IN A BLACK INK ON GOOD QUALITY HEAVY WHITE PAPER FOR PERFECT REPRODUCTION. THE COST OF A CLIP ART BOOK MAY SEEM EXPENSIVE ($5 TO $20 EACH), BUT IT IS MUCH CHEAPER THAN WHAT AN ARTIST WOULD CHARGE. THE PROBLEM IS TO FIND THE EXACT PICTURE NEEDED.

MANY PRINT SHOPS HAVE A MONTHLY SUBSCRIPTION TO A CLIP ART SERVICE WHERE THEY GET 24 LARGE PAGES OF CLIP ART EVERY MONTH. THIS INCLUDES PERMISSION TO USE THE ART.

THE E LIBRARY

'CLIP BOOKS OF LINE ART'

The original "Clip Books" have represented the ultimate in quality for 19 years! Users include leading advertising agencies, creative printers, industry, government, associations and education.

Art proofs from the "Clip Books" will help you beat the shortage of skilled professional help, cut art and production costs, meet and beat deadlines.

Don't let the low price mislead you! The art is used in many ways by America's leading organizations who would willingly spend more but there is no better ready-to-use art at any price!

These 48 "Clip Books" total $188.60, individually and without indexes. Save $88.85 on all 48 at only $99.75 with 48 index folders (the art in half size) as a bonus. Indexes available only in libraries! More than 2,000 art proofs on 600 repro pages. Your choice: any two libraries for $185, any three for only $275 or all four for $355.

Any of these 24 all different 'CLIP BOOKS'

3.95

per 12-page book

The 24 different 8-page "Clip Books" at left, each $2.95

Save $88.85! Buy all 48 Books & 48 Index Folders Entire Library—$99.75

INFORMATION

THIS SUBSCRIPTION MAY COST $300 PER YEAR ($1.00 PER PAGE OR $25 PER MONTH), BUT IT INCLUDES AN INDEX AND FILE FOLDER TO FIND ARTWORK. YOU WILL USE THIS INDEX TO FIND SOME ARTWORK FOR THIS MODULE.

THE MATERIAL IN A MONTHLY CLIP ART BOOK IS OFTEN SEASONAL AND IS MAILED OUT THREE OR FOUR MONTHS BEFORE THE SEASON, FOR EXAMPLE: IN SEPTEMBER YOU GET THE CHRISTMAS ART, IN DECEMBER THE SPRING ART, ETC. BY ALWAYS MAKING PMT PRINTS OF THE CLIP ART, THE BOOKS ARE NOT CUT UP OR DAMAGED AND CAN BE USED FOR MANY YEARS. NEWSPAPERS CAN GET SUBSCRIPTIONS TO "FOOD", "CLOTHES", "EVENTS", ETC. TO USE IN THEIR PRINTING AND ADS.

A CLIP ART FILE IS AN ORGANIZED METHOD WHERE YOU START YOUR OWN COLLECTION OF PICTURES. DEPENDING ON WHAT THE COMPANY DOES THAT YOU WORK FOR, YOU WOULD HAVE FILE FOLDERS WITH LABELS FOR DIFFERENT SUBJECTS. ALWAYS KEEP YOUR EYES OPEN FOR ARTWORK, FORMS AND INTERESTING ADS THAT YOU COULD USE SOMEDAY AND KEEP THESE IN YOUR FILE.

YOU CANNOT JUST USE ANY ART YOU FIND BECAUSE MOST ART IS PROTECTED BY A COPYRIGHT. A COPYRIGHT IS THE LEGAL RIGHT OF AN AUTHOR, ARTIST OR COMPOSER TO PROTECT HIS/HER WRITING, ART OR MUSIC AGAINST COPYING. A COPYRIGHT © IS GOOD FOR 28 YEARS AND MAY BE RENEWED ONCE AGAIN FOR 28 YEARS. A COPYRIGHT GIVES THE OWNER THE EXCLUSIVE RIGHT TO COPY HIS/HER WORK AND INCLUDES THE RIGHT TO SELL OR DISTRIBUTE COPIES OF THE WORK, THE RIGHT TO EDIT OR REVISE THE WORK AND THE RIGHT TO PERFORM AND RECORD THE WORK.

THERE ARE 13 TYPES OF WORK THAT CAN BE COPYRIGHTED: (1) BOOKS, (2) PERIODICALS "MAGAZINES", (3) LECTURES, (4) PLAYS, (5) MUSIC, (6) MAPS, (7) ART, (8) REPRODUCTIONS OF WORKS OF ART, (9) SCIENTIFIC DRAWINGS, (10) PHOTOGRAPHS, (11) COMMERCIAL PRINTS AND LABELS "ADS AND LOGO'S", (12) MOTION PICTURE PHOTOPLAYS, AND (13) MOVIES.

IT IS VERY EASY TO GET A COPYRIGHT. FILL OUT A FORM, SEND $6 AND TWO COPIES TO THE U. S. COPYRIGHT OFFICE, LIBRARY OF CONGRESS, WASHINGTON, D. C. THE COPYRIGHT OF © MUST APPEAR ON THE FRONT OR BACK OF THE TITLE PAGE OF A BOOK OR NEAR THE BOTTOM OF A DRAWING. THE SYMBOL ® MEANS "REGISTERED" AND IS USED MOSTLY FOR A TRADE NAME OR PRODUCT NAME, IT HAS THE SAME PROTECTION AS A COPYRIGHT.

IF SOMEONE WANTS YOU TO PRINT A BOOK, DRAWING OR PICTURE THAT HAS A COPYRIGHT, YOU SHOULD ASK TO SEE THE COPYRIGHT RELEASE. ALL MAGAZINES ARE COPYRIGHTED AND IT IS ILLEGAL TO CUT ANYTHING OUT OF THEM TO BE PRINTED. THE COPYRIGHT LAWS ARE DIFFICULT TO UNDERSTAND AND AS A PRINTER, YOU MUST BE VERY CAREFUL OF WHAT YOU PRINT AND USE.

INFORMATION

COUNTERFEITING MEANS TO COPY OR PRINT SOMETHING WITH THE INTENT TO DECEIVE OR SUGGEST THAT YOUR COPY IS THE ORIGINAL. THE PENALITIES ARE SEVERE ($5,000 FINE AND 15 YEARS IN PRISON) FOR ANYONE MAKING, POSSESSING OR PASSING COUNTERFEIT MONEY. THE LAWS ARE EXTREMELY SEVERE AGAINST THE PRINTER WHO USES HIS TECHNICAL SKILL AND EQUIPMENT TO COUNTERFEIT.

THERE ARE FIVE THINGS TO LOOK FOR ON REAL MONEY:

A. GENUINE MONEY IS PRINTED ON SPECIAL SOFT RAG-CONTENT PAPER MADE ONLY FOR THE GOVERNMENT.

B. THE PAPER HAS TINY RED AND BLUE FIBERS IN IT THAT ARE INVISIBLE TO THE NAKED EYE.

C. MONEY IS PRINTED BY EXPENSIVE. HIGH QUALITY ENGRAVED PLATES ON THE MOST EXPENSIVE PRESSES (GRAVURE PRINTING) AND ALL LINES ARE ALWAYS CLEAR AND SHARP.

D. THE LAYER OF INK ON MONEY IS QUITE THICK AND CAN BE FELT WITH YOUR FINGER NAIL.

E. THERE ARE NINE NUMBERED CODES ON EACH BILL.

JOB STEPS

1. GET A DOLLAR BILL AND A 10X MAGNIFYING GLASS.

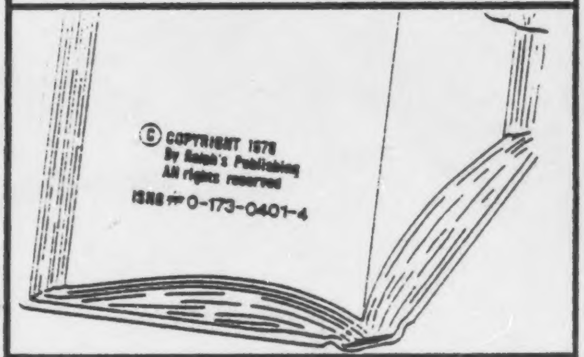
A. FIND THE RED AND THE BLUE FIBERS THAT ARE MADE INTO THE PAPER.

B. LOOK AT THE EDGE OF THE DOLLAR, SEE THE CLOTH THREADS OF THE RAG CONTENT PAPER (ON A WORN DOLLAR).

C. LOOK AT THE INK, NOTICE HOW THICK AND SHINY IT IS.

D. LOOK AT THE PICTURE OF WASHINGTON. NOTICE THE FINE DETAIL AND CLEAN, CLEAR LINES (AS COMPARED TO OFFSET PRINTING).

2. LOOK AT AT LEAST TWO BOOKS AND FIND THE COPYRIGHT NOTICE (BACK OF THE TITLE PAGE). LEAVE THESE OPEN SO YOU CAN SHOW YOUR INSTRUCTOR.



3. LOOK AT THREE DIFFERENT MAGAZINES AND FIND THE COPYRIGHT NOTICE IN EACH OF THESE. HAVE YOUR INSTRUCTOR DISCUSS WITH YOU AND ASK QUESTIONS ABOUT COPYRIGHTS WHEN YOU SHOW HIM/HER THESE NOTICES.

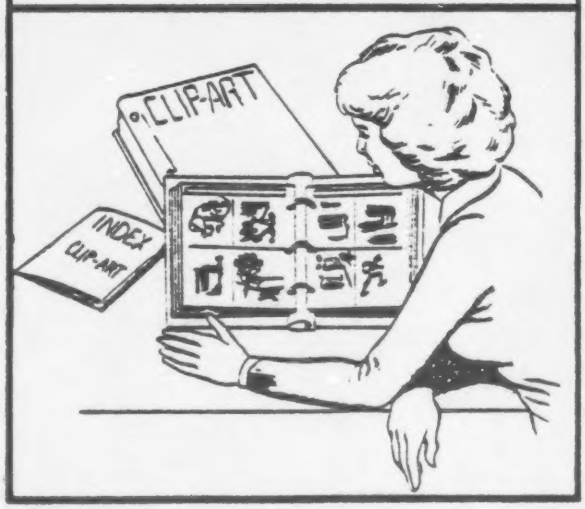
4. YOUR INSTRUCTOR WILL SHOW YOU WHERE:

A. THE CLIP ART BOOKS ARE,

B. THE MONTHLY CLIP ART SUBSCRIPTION BOOK IS KEPT, AND

C. THE CLIP ART SUBSCRIPTION INDEX IS KEPT.

5. SPEND ABOUT FIVE MINUTES LOOKING THROUGH THE CLIP ART BOOKS TO GET AN IDEA WHAT THEY HAVE. THESE LOOK LIKE REGULAR BOOKS BUT ARE THIN ENOUGH TO FIT ON THE CAMERA COPYBOARD TO MAKE PMT PRINTS.



JOB STEPS

6. SPEND ABOUT FIVE MINUTES LOOKING THROUGH THE SMALL "MONTHLY CLIP ART SUBSCRIPTION". NOTICE HOW THE ART IS 3 - 4 MONTHS AHEAD OF EACH SEASON.

7. NOW LOOK AT THE INDEX, FIND THE REFERENCE (YEAR, MONTH AND PAGE NUMBER) FOR THE FOLLOWING SUBJECTS AND SEE WHAT THE ARTWORK IS:

   BARNS
   CHILDREN
   WELDING
   GARDENS

8. TAKE THE SELF QUIZ ON THE NEXT PAGE OF THIS MOD. WRITE YOUR ANSWERS ON A SEPARATE SHEET OF PAPER; THE CORRECT ANSWERS ARE ON THE BOTTOM OF THIS PAGE. SHOW YOUR INSTRUCTOR YOUR ANSWERS AFTER YOU HAVE CHECKED YOUR WORK. BE PREPARED FOR SOME RELATED QUESTIONS OR TO DEMONSTRATE WHAT YOU HAVE JUST LEARNED.

ANSWERS TO SELF QUIZ

1. C 2. C 3. A 4. D 5. C 6. B
7. A 8. B 9. D 10. C 11. B

SELF QUIZ

1. A MONTHLY CLIP ART SUBSCRIPTION FOR A SMALL PRINTER MAY COST ________ PER YEAR:

    A. $25
    B. $100
    C. $300
    D. $1,000

2. SEASONAL CLIP ART COMES TO YOU:

    A. ONE YEAR AHEAD
    B. SIX MONTHS AHEAD
    C. THREE MONTHS AHEAD
    D. THE SAME MONTH

3. TO USE ART FROM A CLIP ART BOOK, YOU:

    A. PMT IT
    B. CUT IT OUT
    C. SEND FOR IT

4. A COPYRIGHT NOTICE WILL SAY:

    A. DO NOT USE
    B. REGISTERED
    C. PERMISSION GRANTED
    D. COPYRIGHT OR ©

5. A COPYRIGHT IS GOOD FOR ______ YEARS:

    A. 7
    B. 14
    C. 28
    D. LIFE

6. TO GET A BOOK, MUSIC OR POEM COPYRIGHTED MAY COST:

    A. FREE
    B. $6
    C. $56
    D. $300

7. WHAT DOES THE SYMBOL ® MEAN:

    A. REGISTERED
    B. RESTRICTED
    C. RESERVED
    D. COPYRIGHT

SELF QUIZ

8. TO PRINT A PICTURE OR PART OF A COPYRIGHTED BOOK, YOU MUST HAVE A __________ FROM THE AUTHOR OR PUBLISHER.

   A. CONTRACT
   B. RELEASE
   C. INVOICE
   D. RECEIPT

9. THE PENALTY FOR COUNTERFEITING IS MOST SEVERE ON THE PERSON WHO __________ THE COUNTERFEIT MONEY.

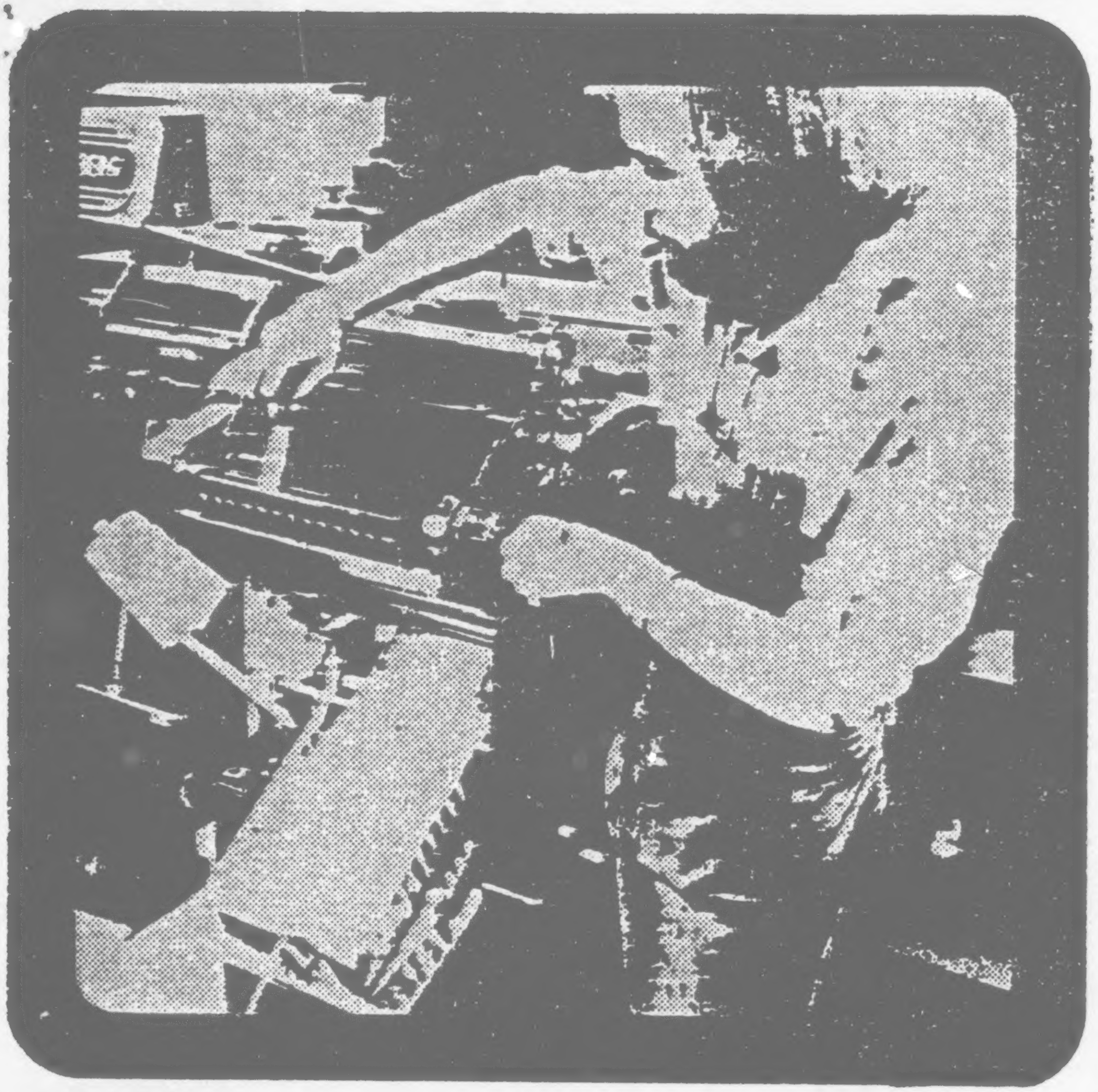
   A. HAS
   B. USES
   C. ORDERS
   D. MAKES

10. A QUICK WAY TO DETECT IF A BILL IS REAL, IS TO SCRAPE YOUR FINGER NAIL OVER THE INK, BECAUSE ON REAL MONEY, THE INK IS:

   A. FLAT
   B. GREEN
   C. THICK
   D. SOFT

11. A MAJOR PROBLEM WITH CLIP ART BOOKS IS:

   A. TOO EXPENSIVE
   B. FINDING THE EXACT PICTURE
   C. GETTING A COPYRIGHT RELEASE
   D. PICTURES HAVE BEEN CUT OUT



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 020
module: 1401 08 020 3 **date:** 8/74 **level:**

skill title: USING DRY TRANSFER LETTERING (PRESS TYPE)

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE TRANSFER LETTERING, TO DRAW GUIDE LINES, SELECT LETTERING, POSITION AND ALIGN THE LETTERING SHEETS, TRANSFER THE IMAGE, COMPOSE WORDS, MAKE CORRECTIONS AND STORE THE LETTERING SHEETS.

IN ORDER TO DO THIS YOU WILL NEED:

A SLIDE/TAPE PRESENTATION (1401 08 021) ON USING TRANSFER LETTERING (PRESS TYPE)

SHEETS OF PRESS TYPE TO USE

BURNISHER

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE COMPOSED WORDS ARE NEAT, CLEAN, PERFECTLY ALIGNED, SPACED AND UNIFORM AS PER THE TRADE CUSTOMS.
2. YOU CAN USE ANY SIZE OR STYLE OF TRANSFER LETTERING, INSPECT QUALITY AND MAKE CORRECTIONS WITH 100% ACCURACY.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

THERE ARE MANY BRANDS OF TRANSFER LETTERING, (PRESS TYPE, RUB-ON TYPE, DRY-TRANSFER TYPE). COST WILL VARY FROM 39¢ FOR A VERY SMALL SHEET TO $1.25 - $2.00 AVERAGE FOR A 10 X 12" SHEET.

ALL TRANSFER LETTERING IS USED IN THE SAME MANNER (STEPS 1, 2, AND 3).

most ~~ALL~~ BOOK AND OFFICE SUPPLY STORES HAVE IT IN STOCK IN A WIDE VARIETY OF STYLES.

1. Position letter.

2. Rub over letter with the Chartpak burnisher—be sure to cover all areas and fine lines.

3. Remove sheet by carefully lifting from corner. For maximum adhesion, place backing sheet over letter and rub again with the Chartpak burnisher.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. WATCH AND LISTEN TO THE SLIDE/TAPE PRESENTATION "USING PRESS TYPE" (TAPE 1401 08 020). REWIND AND RETURN MATERIALS WHEN FINISHED.

3. GET THE FOLDER MARKED: "PRACTICE TRANSFER LETTERING" WHICH CONTAINS MANY SHEETS OF ASSORTED, USING TRANSFER LETTERING. USING A SOFT PENCIL, PRACTICE A FEW WORDS WITH THESE SHEETS; TRY ERASING AND CORRECTING AS YOU LEARNED IN THE SLIDE/TAPE.

4. ON A SHEET OF 32# LEDGER PAPER (HEAVY), LETTER YOUR NAME AND THE TITLE "COLD COMPOSITION" IN LARGE LETTERS WITH INDIA INK.

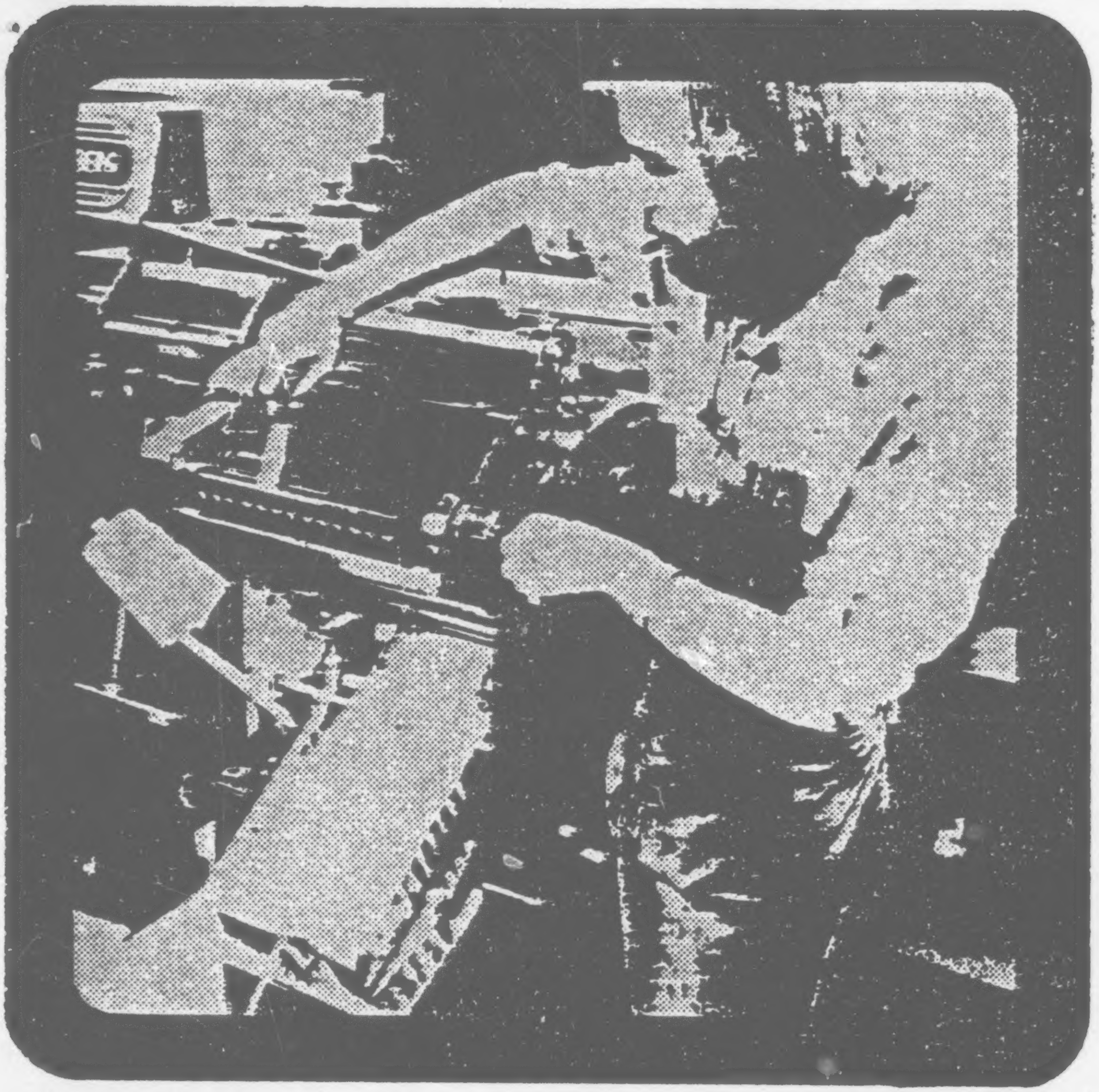
5. SELECT TWO OR THREE DIFFERENT STYLES OR SIZES AND COMPOSE A WORD WITH EACH STYLE OR SIZE ON YOUR "COLD COMPOSITION" SHEET &USE 18, 24 OR 36 PT TYPE). PRESS TYPE IS VERY EXPENSIVE, BE CONSERVATIVE AND BE SURE THERE IS A PROTECTIVE SHEET OF PAPER BETWEEN EVERY SHEET OF PRESS TYPE.

6. TRANSFER THREE LETTERS TO YOUR "COLD COMPOSITION" SHEET AND DO THE FOLLOWING (AS YOU SAW IN THE SLIDE/TAPE):

    1. CORRECT A DAMAGED LETTER WITH A BALLPOINT PEN.
    2. ERASE A LETTER COMPLETELY.
    3. SCRAPE OFF A LETTER COMPLETELY.

7. SAVE THIS "COLD COMPOSITION" SHEET FOR YOUR INSTRUCTOR TO CHECK LATER, AFTER YOU HAVE DONE THE NEXT THREE MODS ON THIS SAME SHEET (TAB TYPE, TAPE AND TINE SCREENS).

8. RETURN ALL YOUR MATERIALS NEATLY WHEN FINISHED.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 021

module: 1401 08 021 3 **date:** 8/74 **level:**

skill title: USING TAB TYPE (FOTOTYPE)

developed & written by: GLEN PETTIT

visuals by: DAVID BROWN 88

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE FOTOTYPE.

IN ORDER TO DO THIS YOU WILL NEED:

A SLIDE/TAPE PRESENTATION ON USING FOTOTYPE AND A FOTOTYPE PACKAGE (1401 08 021)

CARAMATE PROJECTOR

FOTOTYPE FONT

TAPE

SCISSORS

GLUE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN SELECT LETTERS, SET TABS TOGETHER, TAPE THE LINE, REMOVE LINE FROM THE STICK, TRIM OFF EXCESS PAPER AND MOUNT THE FOTOTYPE LINE WHERE DESIRED.
2. ALL CHARACTERS OF THE FOTOTYPE ARE SNUG, PERFECTLY ALIGNED ON THE BASE LINE AND NEATLY TRIMMED TO A USABLE SIZE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

FONT - AN ASSORTMENT OF TYPE ALL OF ONE STYLE AND SIZE.

INFORMATION

WHILE NOT TOO COMMON TODAY, FOTOTYPE WAS VERY POPULAR IN THE EARLY 60'S WITH COLD TYPE COMPOSITORS. A STANDARD FONT OF TABS COSTS ABOUT $10 AND A SMALL FONT LIKE WE USE COSTS ABOUT $2.50.

VERY SIMPLY: INDIVIDUAL TABS ARE REMOVED FROM THE PAD, ASSEMBLED (BLUE SIDE, UP) IN A SPECIAL COMPOSING STOCK. A STRIP OF TAPE IS PLACED OVER ALL THE BLUE TABS, THE STRIP IS REMOVED AND, ON THE OTHER SIDE, YOU HAVE CAMERA-READY, QUALITY BLACK LETTERS IN A SOLID LINE.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

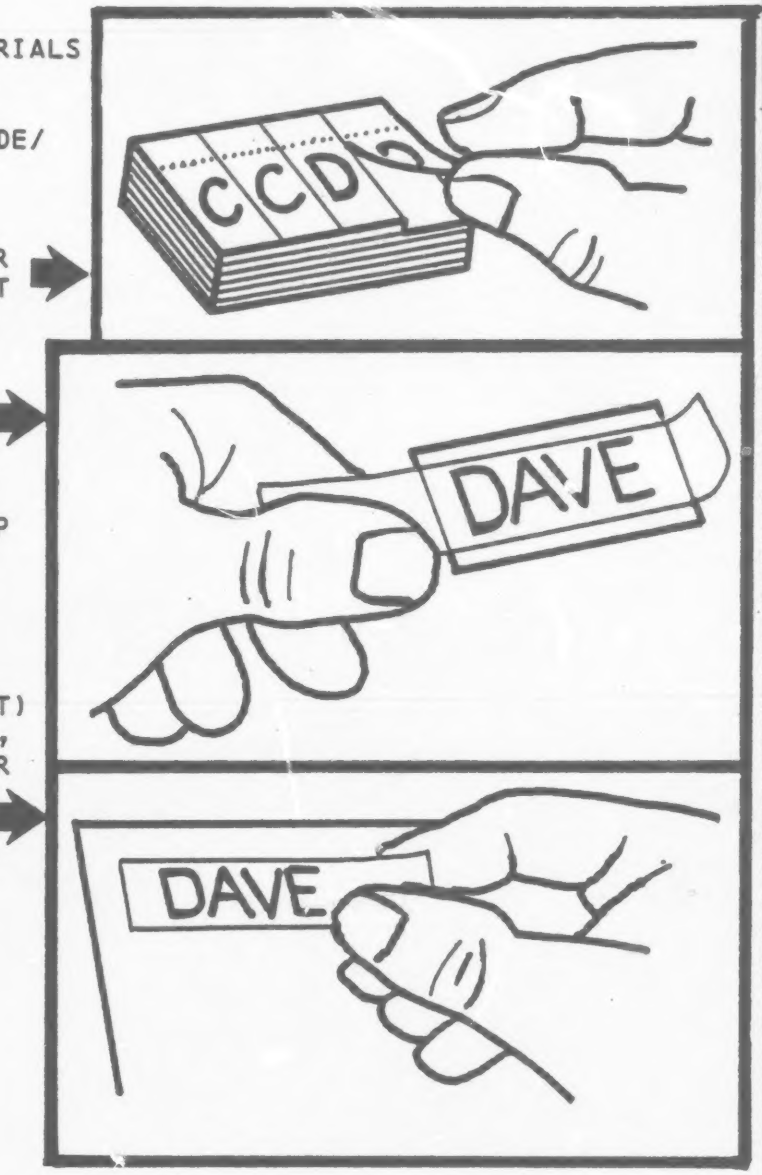
2. WATCH AND LISTEN TO THE SLIDE/ TAPE OF FOTOTYPE.

3. GET A FOTOTYPE-ETTE FONT. CAREFULLY REMOVE THE LETTERS FOR YOUR NAME AND PLACE THEM AGAINST A STRAIGHT EDGE OR LINE. USE A BLANK FOR THE SPACE.

4. WHEN YOU HAVE YOUR NAME SET AND PERFECTLY STRAIGHT, PLACE A STRIP OF TAPE ON THE BLUE SIDE.

5. TURN OVER THE FOTOTYPE STRIP (BLACK SIDE, UP) AND TRIM OFF EXCESS PAPER. IT IS READY FOR PASTE-UP.

6. THROW OUT THE EXCESS TRIM (BEST TO TRIM OVER A WASTEBASKET) AND RETURN ALL MATERIALS. THEN, GLUE THIS FOTOTYPE STRIP ON YOUR "COLD COMPOSITION" SHEET (FROM LAST MOD 1401 08 021 "TRANSFER LETTERING"). WRITE TITLE UNDER THIS STRIP.



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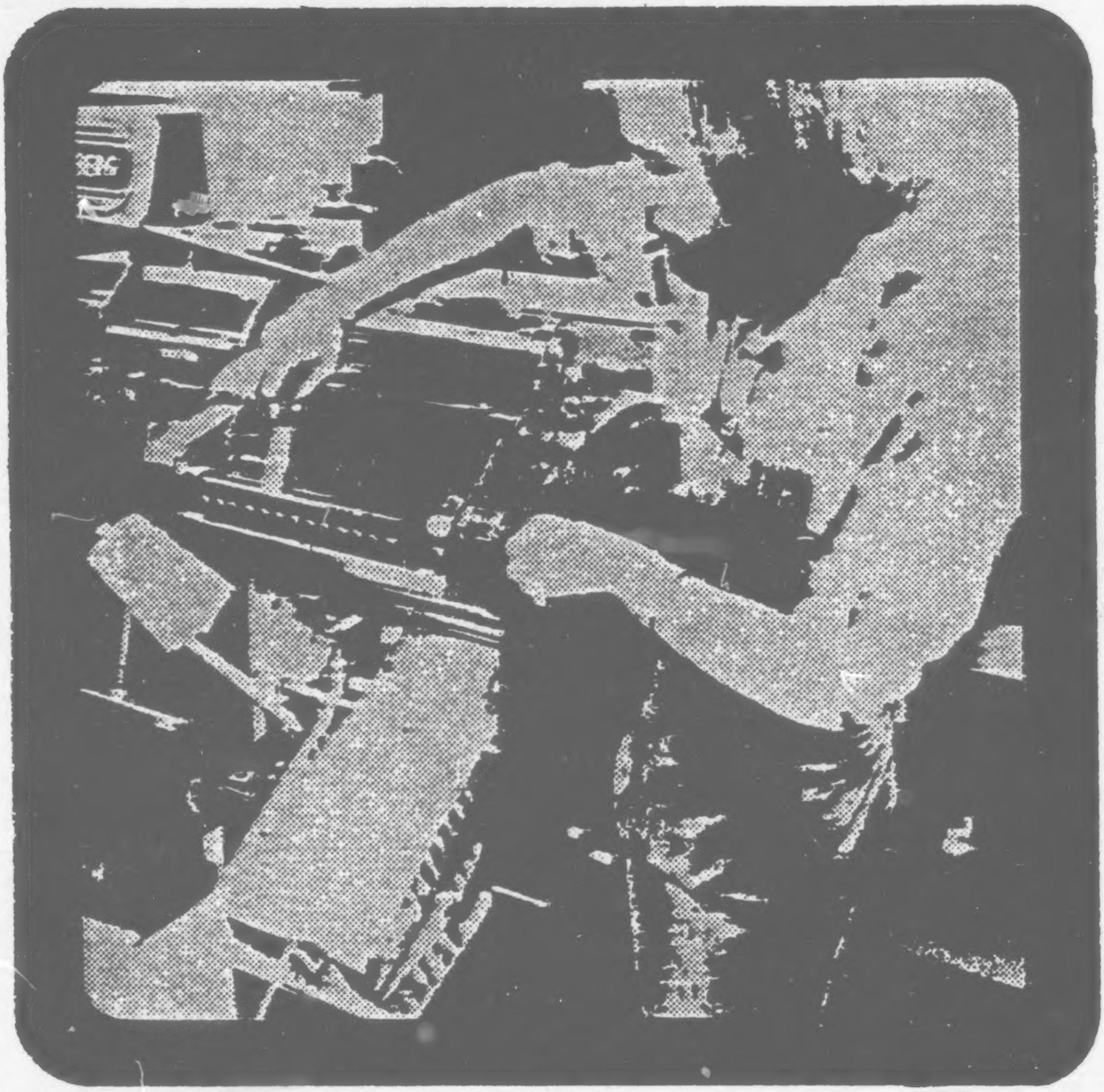


graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 022
1401 08 022 3

date: 12/77

level:

skill title: USING ADHESIVE TAPE AND BORDER MATERIALS

developed & written by: GLEN PETTIT

visuals by: 92

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO USE ADHESIVE TAPE AND DRY-TRANSFER DECORATIVE BORDER MATERIALS.
2. HOW TO DRAW GUIDE LINES WHEN NECESSARY, SELECT TAPE, SECURELY ADHERE AND CUT TAPES AND CORRECT MINOR ERRORS.

IN ORDER TO DO THIS YOU WILL NEED:

A SLIDE/TAPE PRESENTATION ON USING ADHESIVE TAPE AND BORDER MATERIALS

AN ASSORTMENT OF ADHESIVE TAPE AND DECORATIVE BORDER

CHARTPAK CATALOGUE

SCRAP PAPER

BLUE PENCIL

METRIC RULER

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE POSITIONED TAPE IS NEAT, CLEAN, FLAT, STRAIGHT, WITHOUT WRINKLES AND WITH PLEASING CORNERS.
2. TAPE CAN BE APPLIED QUICKLY AND CORRECTLY EVERY TIME.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

SIMILAR - SAME AS

REPETITIVE - SOMETHING REPEATED OVER AND OVER.

EXAMINE - LOOK AT CAREFULLY.

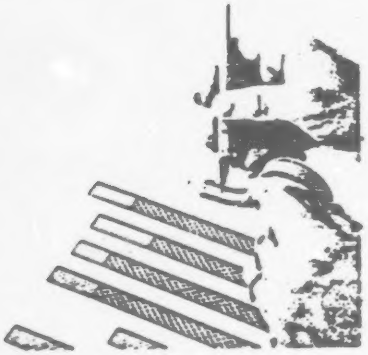
INFORMATION

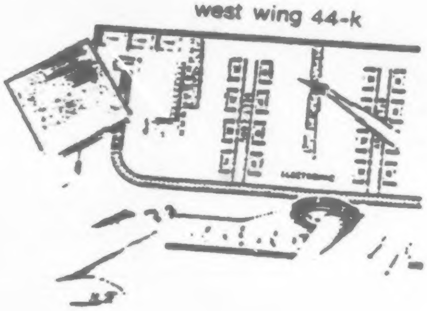
ADHESIVE TAPE OR DECORATIVE BORDER TAPE FIRST APPEARED IN 1949 AND THE ONLY MANUFACTURER WAS "CHARTPAK". THE ORIGINAL PATENT RAN OUT IN 1966 (17 YEARS) AND MOST OTHER DRY-TRANSFER MANUFACTURERS NOW CARRY A SIMILAR PRODUCT.

ADHESIVE TAPE IS SIMPLY A REPETITIVE DESIGN PRINTED ON CLEAR ADHESIVE ("SCOTCH TAPE"). ON THE NEXT PAGE, YOU WILL SEE SOME DESIGNS. LOCATE THE "CHARTPAK" CATALOG (IN CABINET NEAR TAPE) AND EXAMINE THE STYLES AVAILABLE.

DECORATIVE TAPE COMES IN AN 8 METER ROLL COSTING $1.25 AND SOLID LINE TAPE COSTS UNDER $1 FOR A 16 METER ROLL (1974 PRICES). WIDER TAPE COSTS MORE.

TO USE: DRAW A LIGHT BLUE PENCIL LINE WHERE YOU WANT THE TAPE TO LIE (ENDS ALSO). GENTLY HOLD ONE END OF THE TAPE ABOUT 2 CM FROM ONE END AND CAREFULLY PULL THE TAPE TO ABOUT 2 CM BEYOND THE OTHER END. DO NOT STRETCH. WITH A SHARP KNIFE OR RAZOR BLADE, CUT BOTH ENDS OF THE TAPE TO YOUR MEASURE AND THEN PRESS DOWN THE TAPE. A MITERED BORDER CAN EASILY BE MADE (SEE SLIDE/TAPE 1401 08 022).



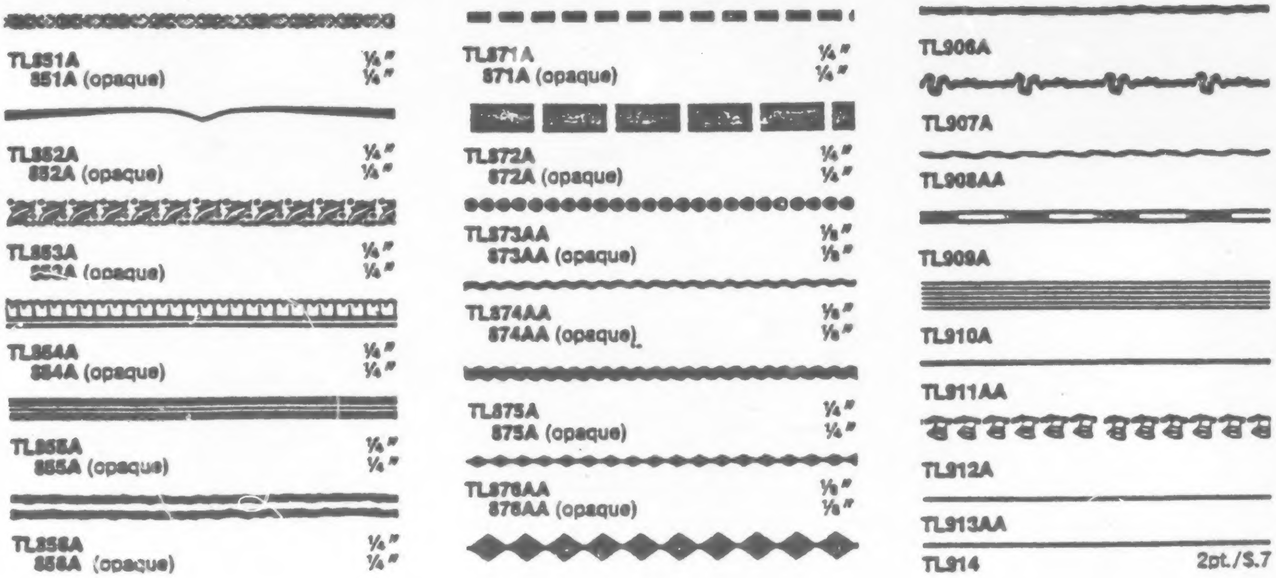


*PERMISSION GIVEN TO USE THESE ILLUSTRATIONS, CHARTPAK, A DIVISION OF AVERY PRODUCTS CORPORATION, LEEDS, MASSACHUSETTS ("CHARTPAK GRAPHIC PRODUCTS", 1973, FORM #258A-73-GC, PP. 10, 13, 16).

INFORMATION

AFTER YOUR THIRD PRACTICE BORDER, YOU WILL HAVE NO TROUBLE MAKING BORDERS OR USING ADHESIVE TAPE.

ADHESIVE TAPE WAS ORIGINALLY DESIGNED FOR AUDIO-VISUAL AND DIRECT PRESENTATIONS; SIGNS, CHARTS, GRAPHS, POSTERS, DIAGRAMS AND MAPS. OFFICE AND BUILDING PLANNERS USE SPECIAL SYMBOLS AVAILABLE ON TAPE ALSO.



*PERMISSION GIVEN TO USE THIS ILLUSTRATION, CHARTPAK, A DIVISION OF AVERY PRODUCTS CORPORATION, LEEDS, MASS. ("CHARTPAK GRAPHIC PRODUCTS", 1973, FORM #258A-73-GC, PAGE 14).

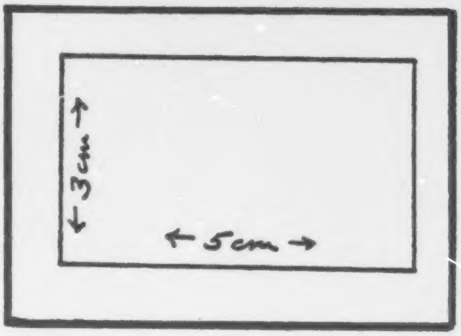
JOB STEPS

1. TAKE ALL EQUIPMENT & MATERIALS TO YOUR WORK AREA.

2. WATCH AND LISTEN TO THE SLIDE/ TAPE PRESENTATION "ADHESIVE TAPE AND BORDER MATERIALS".

3. LOOK IN THE CABINET WHERE THE 'CHARTPAK' TAPE IS KEPT AND EXAMINE OUR SUPPLY. SPEND A FEW MINUTES EXAMINING THE 'CHARTPAK' CATALOG.

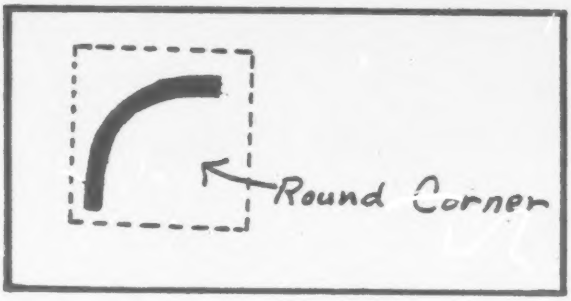
4. ON SOME FLAT, WHITE SCRAP PAPER, DRAW TWO BOXES IN BLUE PENCIL, EACH 3 X 5 CM.



5. SELECT A SMALL, SOLID-LINE ROLL OF TAPE (.5 MM OR 2 POINT RULE). IN ONE BOX MAKE A SQUARE CORNER BORDER AROUND IT (AS SHOWN IN SLIDE/TAPE). PLACE THE TAPE DOWN AT LEAST 1 CM LONGER THAN YOUR DESIRED LINE AT EACH END.

6. DO THIS FOR ALL FOUR SIDES AND THEN TRIM EXCESS TAPE.

7. FOR THE SECOND BOX, USE A SOLID LINE AND THE SAME SIZE ROUND CORNERS (USE 2 PT. OR 3 PT. SETS). FOLLOW DIRECTIONS AS SHOWN IN THE SLIDE/TAPE. REMOVE FOUR CORNERS FROM ROLL AND PLACE ONE IN EACH CORNER ON THE LINES.

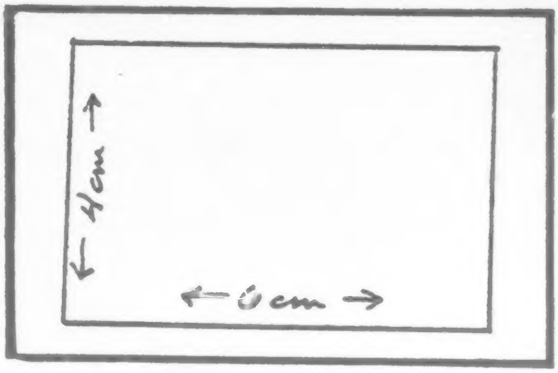


8. PLACE THE SAME SIZE SOLID LINE TAPE IN POSITION AND THEN CUT THE EXCESS TAPE SO IT MATCHES THE CORNERS.

9. NOW YOU ARE READY TO DO THIS AGAIN ON YOUR "COLD COMPOSITION" SHEET.

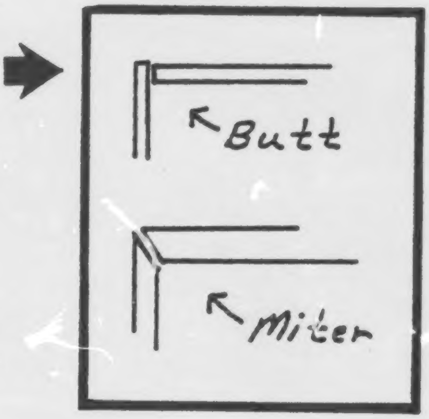
A. NEATLY DRAW TWO, 4 X 6 CM BOXES ON THIS SHEET.

B. REPEAT STEPS 5, 6, & 7 PRODUCING A REGULAR BORDER AND A ROUND CORNER BORDER.



JOB STEPS

C. YOU MAY ALSO ADD SOME SHORT STRIPS OF THE DECORATIVE TAPE INSIDE ONE OF THE BORDERS. TRY A 'MITERED' CORNER USING THE DECORATIVE TAPE, IN THE SECOND BORDER BOX.



10. BE SURE TO REPLACE TAPE IN ITS PROPER PAK AND ON THE RIGHT HANGER.

graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 023
module: 1401 08 023 3 date: OCTOBER 1977 level:

skill title: USING TINT SCREENS AND SHADING

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE AND APPLY TINT SCREENS AND SHADING FILM.

IN ORDER TO DO THIS YOU WILL NEED:

TINT SCREENS AND SHADING FILM

SCREEN DETERMINER

TELEPHONE BOOK, SUNDAY COMICS AND A BOOK

X-ACTO KNIFE AND PAPER

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN DETERMINE THE SCREEN RULING OF A SHADE OR HALFTONE WITH 100% ACCURACY.
2. YOU CAN ESTIMATE DOT SIZE AND SELECT THE BEST SCREEN RULING FOR THE PAPER TO BE PRINTED.
3. YOU CAN CUT, APPLY AND TRIM SHADING FILM TO ARTWORK FOR REPRODUCTION, WITHOUT MAKING BUBBLES, WRINKLES OR DARK AREAS.

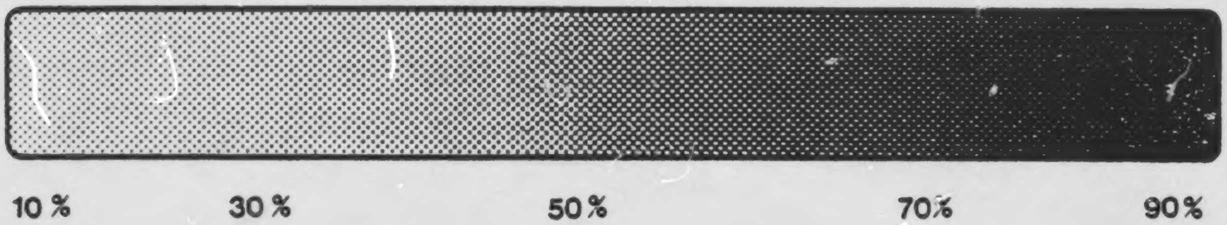
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

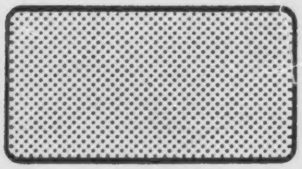
TINT SCREENS OR SHADING FILM IS A FAST, SIMPLE WAY FOR AN ARTIST TO PLACE A SHADE OR TONE IN AN AREA OF A DRAWING OR PASTE-UP.

SHADING FILM IS SMALL DOTS PRINTED ON A THIN LAYER OF PLASTIC. THIS PLASTIC FILM HAS A GLUE (LIKE BUMPER STICKERS, CALLED "PRESSURE-SENSITIVE") THAT TEMPORARILY HOLDS IT TO A THICKER RELEASE PAPER.

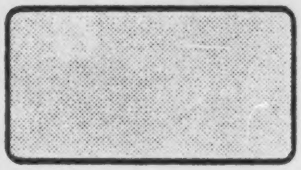
THE SIZE OF THE DOTS IS CALLED PERCENTAGE AND TELLS HOW MUCH AREA THE DOTS TAKE UP. A 10% DOT IS VERY SMALL, A 50% DOT TAKES UP EXACTLY HALF THE AREA AND A 90% DOT IS LARGE.



THE NUMBER OF DOTS PER INCH IS CALLED THE LINE OR SCREEN. A 30 LINE SCREEN HAS 30 DOTS PER INCH AND A 85 LINE SCREEN HAS 85 DOTS PER INCH.



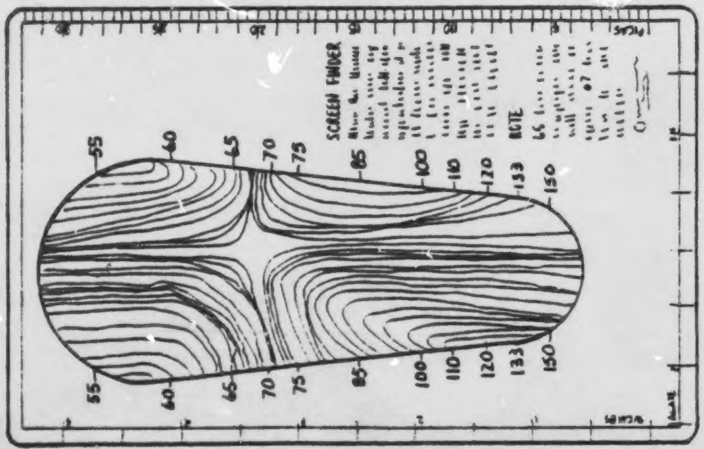
30 line



55 line

85 line

TO FIND THE SCREEN RULING OR LINES PER INCH, A PLASTIC "SCREEN DETERMINER" CAN BE USED.

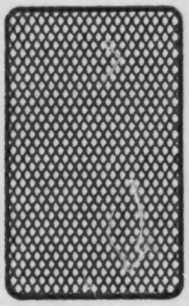


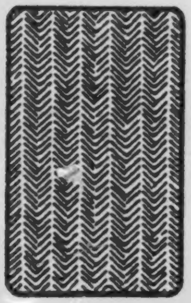
INFORMATION

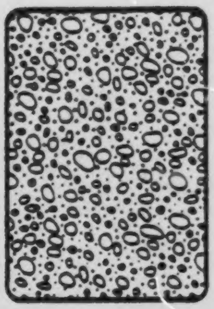
MOST OF THE ADS IN THE TELEPHONE BOOK AND ALMOST ALL COMICS OR CARTOONS USE TINT SCREENS. A SHEET OF SHADING FILM COSTS ABOUT $2 AND CAN BE BOUGHT AT MOST ART SUPPLY STORES. IT IS THE BEST WAY TO GET SHADES OF GRAY AND MAKE YOUR WORK MUCH MORE ATTRACTIVE.

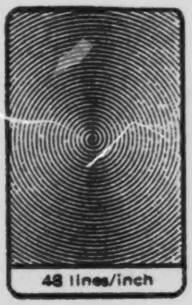
SHADING FILM MUST BE APPLIED OVER A SMOOTH, FLAT, CLEAN SURFACE. AN UNEVEN SURFACE (OVER PASTE-UP PIECES, DUST, ERASER PIECES, AIR BUBBLES OR OPAQUE) WILL CAUSE A DARK BLURRY AREA TO SHOW UP ON THE NEGATIVE OR PLATE. A PMT CAN BE MADE AND THE SHADING FILM PUT ON THIS IF YOU HAVE POOR COPY.

SHADING FILM ALSO COMES IN HUNDREDS OF DIFFERENT TEXTURES AND DESIGNS. LOOK IN THE BACK OF THE "CHART PAK" OR "FORMATT" CATALOGS TO SEE MORE OF THESE SPECIAL EFFECT SHADING FILMS:









COARSE SCREEN RULING IS USED FOR ROUGH PAPER, 85 OR FINER (100 - 133) CAN ONLY BE USED ON SMOOTHER COATED PAPERS AND PRINTED ON BETTER QUALITY PRESSES. SMALL DOTS WILL NOT PRINT ON ROUGH PAPER AND THE LARGER DOTS WILL FILL IN TO BECOME BLACK.

JOB STEPS

1. GET A TELEPHONE BOOK AND LOOK AT SOME OF THE ADVERTISEMENTS WITH A 10X MAGNIFYING GLASS. NOTICE THAT THE LIGHT GRAY AREAS ARE REALLY SMALL DOTS (10 - 20%) AND THE DARKER GRAY AREAS ARE LARGER BLACK DOTS.

2. GET SOME 'SUNDAY' COMICS WHICH ARE PRINTED IN FULL COLOR. CLOSELY LOOK AT THE COLORS WITH A 10X MAGNIFYING GLASS:

GREEN IS REALLY A 40% BLUE DOT PRINTED ON A SOLID YELLOW.

MOST FLESH IS A 30% RED SCREEN.

LOOK FOR PURPLES, ORANGES, LIGHT COLORS AND BROWN (30% RED, 60% BLUE AND 30% YELLOW). IN PRINTING, ALL OTHER COLORS CAN BE MADE FROM THE THREE PRIMARY COLORS.

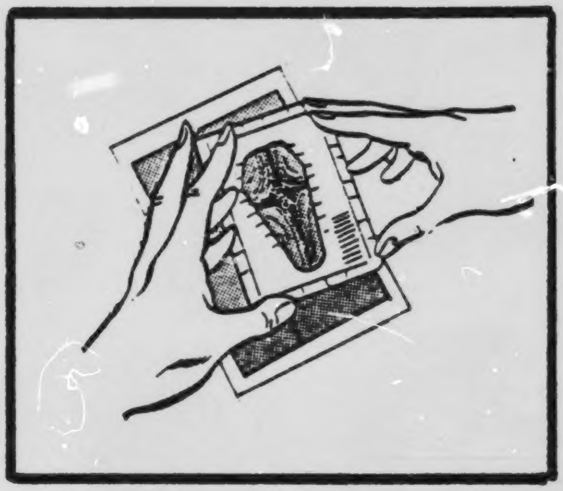
NOTICE HOW COARSE THE SCREENS ARE (50 LINE), THIS IS BECAUSE OF THE POOR, ROUGH QUALITY OF THE PAPER.

3. GET THE BOX OF SCREEN TINTS AND SHADING FILM FROM THE ART SUPPLY CABINET. LOOK AT SOME OF THE DOT SIZES AND SCREEN RULINGS WE HAVE. PUT THESE ON A LIGHT TABLE. YOU ALSO NEED YOUR BLACK FLAIR PEN AND AN X-ACTO KNIFE.

JOB STEPS

4. GET THE SCREEN DETERMINER (IT IS KEPT WITH THE CAMERA SCALES NEAR THE PROCESS CAMERA). PLACE THIS PLASTIC SCREEN RULE DETERMINER ON ONE OF THE SCREEN TINTS.

5. LOOK FOR THE "STAR"; SLOWLY ROTATE THE DETERMINER UNTIL YOU SEE THAT THE SIDES OF THE STAR POINT TO A NUMBER. THIS NUMBER IS THE SCREEN RULING OR NUMBER OF DOTS PER INCH (THE 8XX, 10XX, 12XX IS USED TO COUNT THE NUMBER OF THREADS FOR FABRICS AND SILK SCREENS.



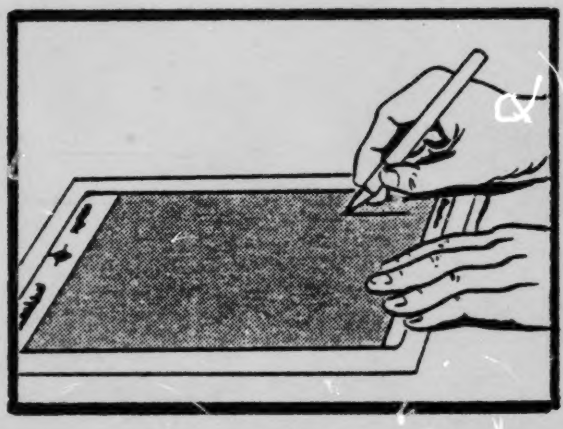
6. CHECK MANY OF THE SCREEN TINTS FOR THEIR RULING. USE THE SCREEN DETERMINER TO CHECK THE SCREEN RULING IN THE YELLOW PAGES OF THE TELEPHONE BOOK (FIND A LARGE SIZE SCREEN TINT).

7. USE THE SCREEN DETERMINER TO FIND THE RULING OF HALFTONES (PHOTOGRAPHS THAT ARE MADE INTO DOTS SO THEY CAN BE PRINTED). FIRST CHECK THE SCREEN SIZE OF A HALFTONE USED IN THE NEWSPAPER THEN OF A HALFTONE THAT IS PRINTED IN A GOOD QUALITY BOOK. NOTICE THAT THE MORE DOTS PER INCH GIVE A BETTER LOOKING PRINT WITH MUCH MORE DETAIL.

8. LOOK AT THESE TWO HALFTONES WITH A 10X MAGNIFYING GLASS; NOTICE THE LIGHT GRAY AREAS ARE ABOUT A 10% DOT AND ALL THE SHADES OR TONES ARE DOTS OF DIFFERENT SIZE.

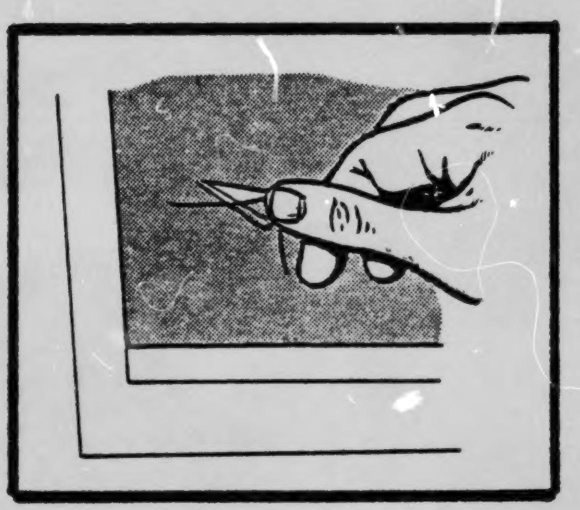
JOB STEPS

9. ON THE SAME "COLD COMPOSITION" SHEET THAT YOU HAVE USED FOR THE LAST THREE MODULES (1401 08 020, 1401 08 021, AND 1401 08 022), DRAW OR TRACE A SMALL CARTOON CHARACTER ABOUT 5 TO 10 CENTIMETERS TALL, USING THE BLACK FLAIR PEN.



10. YOU ARE GOING TO SELECT TWO AREAS TO SHADE IN, ONE IN A LIGHT SCREEN AND ONE IN A DARKER SCREEN. PLACE THE SHADING FILM OVER YOUR DRAWING (USE A CORNER OF THE SHEET, TRY AND BE CONSERVATIVE AND SAVE FILM; IT'S EXPENSIVE). YOU NEED TO CUT OUT AN AREA SLIGHTLY LARGER THAN YOUR DRAWING.

11. WITH A SHARP X-ACTO KNIFE, GENTLY CUT OUT THE AREA. CUT THROUGH THE TOP LAYER OF FILM BUT NOT THROUGH THE RELEASE PAPER.



12. WHEN CUT, LAY THE FLAT PART OF YOUR X-ACTO KNIFE UNDER THE FILM AND SLIDE IT UNDER. SLOWLY LIFT THE FILM OUT.

WORD GUIDE

JOB STEPS

BURNISH - RUB DOWN FIRMLY.

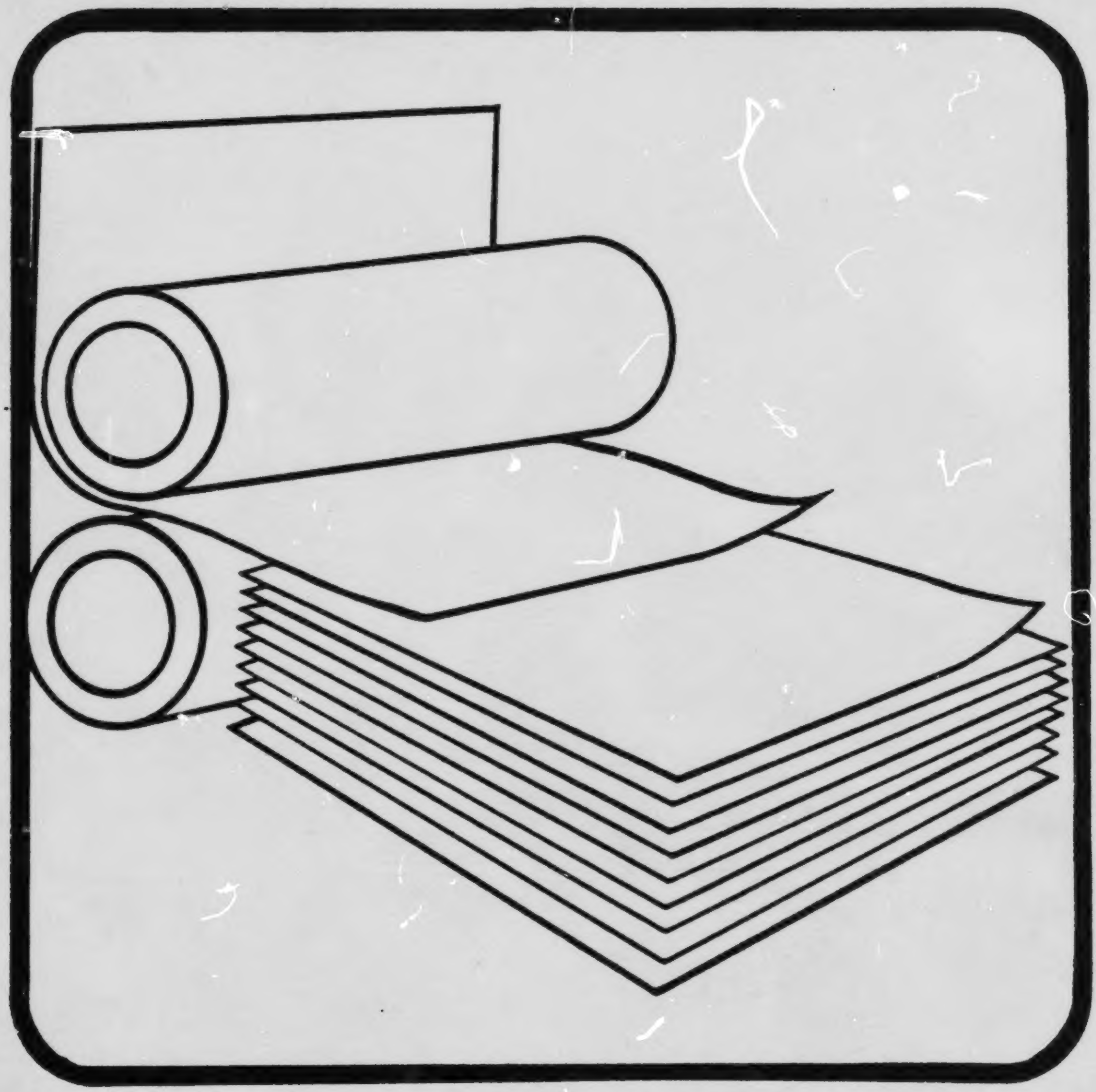
13. CAREFULLY ALLOW ONE CORNER OF THIS FILM TO TOUCH YOUR PASTE-UP OVER THE AREA TO BE SHADED. LIGHTLY RUB DOWN THE FILM WITH YOUR FINGER TO PREVENT ANY AIR BUBBLES OR WRINKLES FROM FORMING.

14. WITH THE X-ACTO KNIFE, LIGHTLY CUT AROUND THE AREA TO BE SHADED. REMOVE THE EXCESS SHADING LIKE YOU DID IN STEP 12.

15. CUT THE SECOND SHADING AND APPLY IT TO THE AREA YOU WANT.

16. WHEN FINISHED, BURNISH DOWN THE FILM AND SHOW YOUR INSTRUCTOR THIS "COLD COMPOSITION" SHEET TO RECEIVE CREDIT FOR THESE FOUR MOUDLES:

1401 08 020	PRESS TYPE
1401 08 021	TAB TYPE
1401 08 022	TAPE & BORDER
1401 08 023	TINT SCREENS & SHADING



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 024
module: 1401 08 024 3 **date:** MARCH 1978 **level:**

skill title: TYPING FORMS ON A TYPEWRITER

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO OPERATE AN ELECTRIC TYPEWRITER, CHANGE ELEMENTS AND RIBBON, CLEAN THE PLATEN, MAKE CORRECTIONS AND TYPE STANDARD BUSINESS FORMS.

IN ORDER TO DO THIS YOU WILL NEED:

IBM SELECTRIC TYPEWRITER
SIX DIFFERENT ELEMENTS
LIQUID OPAQUE, PAPER CHALK AND SCOTCH TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN CHANGE THE TYPE ELEMENTS, SET SIZES AND RIBBON.

YOU CAN CLEAN THE PLATEN AND TYPE ELEMENTS.

YOU CAN MAKE TYPING CORRECTIONS BY: OPAQUE, CHALK, TAPE AND PASTE-UP.

YOU CAN COMPOSE A STANDARD BUSINESS LETTER AND ENVELOPE SO THEY MEET TRADE STANDARDS, ARE NEAT, CLEAN, WITHOUT NOTICEABLE CORRECTIONS AND PROPERLY POSITIONED.

YOU CAN TYPE A SMALL FORM SO IT MEETS TRADE STANDARDS, IS NEAT, CLEAN, WITHOUT NOTICEABLE CORRECTIONS AND IS PROPERLY POSITIONED.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

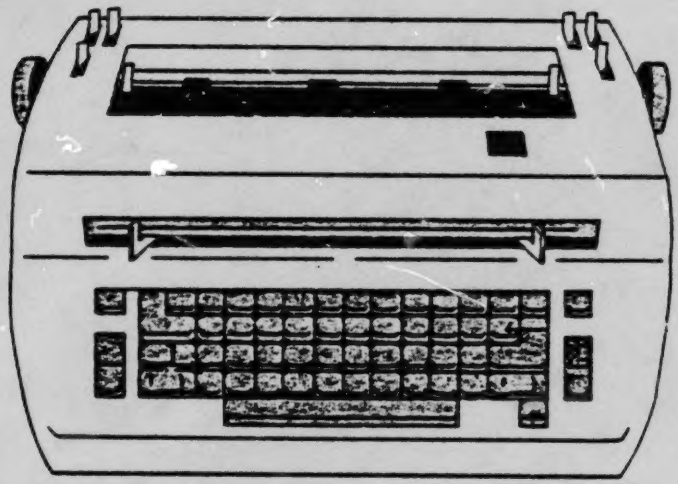
FORM - A SMALL PRINTED PIECE OF PAPER TO WRITE ON OR THAT GIVES INSTRUCTIONS

SET-SIZE - SPACE BETWEEN LETTERS

FONT - COMPLETE ALPHABET, ONE SIZE AND STYLE

INFORMATION

ALL PRINT SHOPS WILL HAVE AN ELECTRIC TYPEWRITER FOR BOTH THE OFFICE TYPING AND FOR COLD-TYPE COMPOSITON. THE IBM SELECTRIC II SELF-CORRECTOR IS THE MOST COMMON BECAUSE YOU CAN CHANGE TYPE FACES (DIFFERENT STYLES OR LETTERS) EASILY. THE TYPEWRITER WILL ALWAYS HAVE A CARBON RIBBON WHICH GIVES A PERFECT BLACK TYPE IMAGE BECAUSE IT IS ONLY USED ONCE.



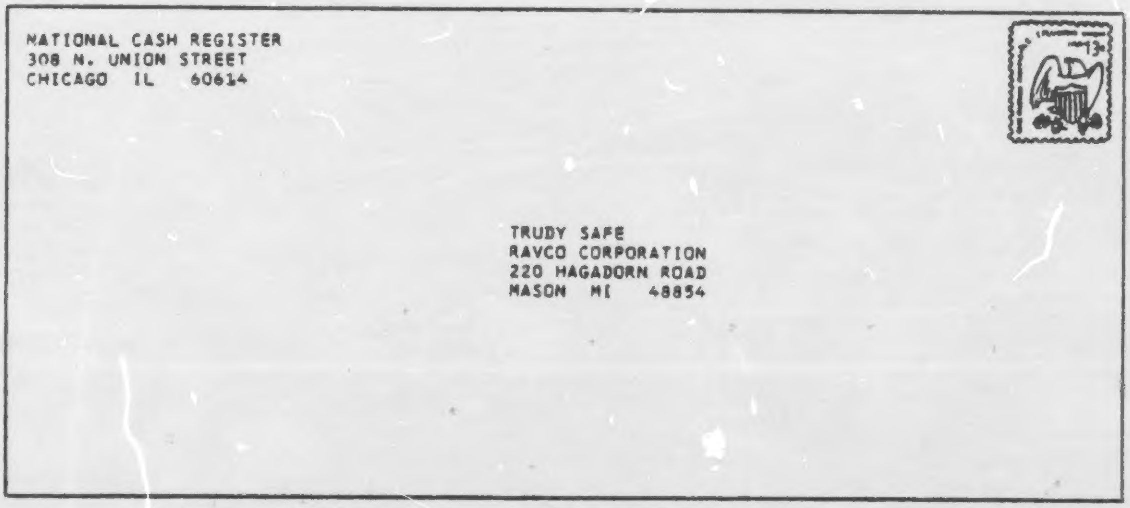
IT IS IMPORTANT THAT YOU KNOW HOW TO TYPE, AT LEAST A LITTLE, BECAUSE SOME TYPE OR A RUSH JOB MAY MAKE IT NECESSARY FOR YOU TO TYPE A COUPLE OF LINES OR A SMALL FORM. YOU MAY HAVE TO ORDER SOMETHING OR SEND A LETTER AND SHOULD KNOW THE CORRECT WAY TO TYPE A BUSINESS LETTER.

IN THIS MODULE YOU WILL LEARN HOW TO USE AN IBM SELECTRIC II SELF-CORRECTOR TYPEWRITER BY EXPERIMENTING WITH DIFFERENT SET-SIZES OF TYPE ELEMENTS (THE "GOLF-BALL" SIZE TYPE FONTS) AND TYPING A SMALL FORM, ENVELOPE AND LETTER. YOU MUST WRITE THE LETTER YOURSELF AND TYPE IT LIKE THE EXAMPLE SHOWN.

INFORMATION

SET-SIZE: 10-PITCH MEANS 10 LETTERS PER INCH (CALLED PICA TYPE) AND 12-PITCH MEANS 12 LETTERS PER INCH (CALLED ELITE TYPE, IT IS 10 POINTS IN SIZE). ALL REGULAR TYPEWRITERS TYPE SIX LINES PER VERTICAL INCH. ALL LETTERS ARE THE SAME WIDTH; THE i IS MADE WIDER AND THE m IS MADE MORE NARROW SO THEY ARE THE SAME WIDTH. MORE EXPENSIVE TYPESETTING MACHINES MAKE LETTERS WITH MANY DIFFERENT WIDTHS; THAT IS WHY BOOKS AND MAGAZINE TYPE LOOKS SO NICE.

ENVELOPES: THE CORRECT WAY TO TYPE AN ENVELOPE IS SHOWN BELOW:

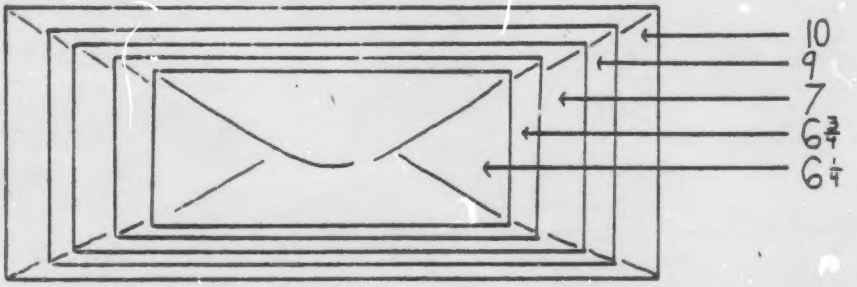


NATIONAL CASH REGISTER
308 N. UNION STREET
CHICAGO IL 60614

TRUDY SAFE
RAVCO CORPORATION
220 HAGADORN ROAD
MASON MI 48854

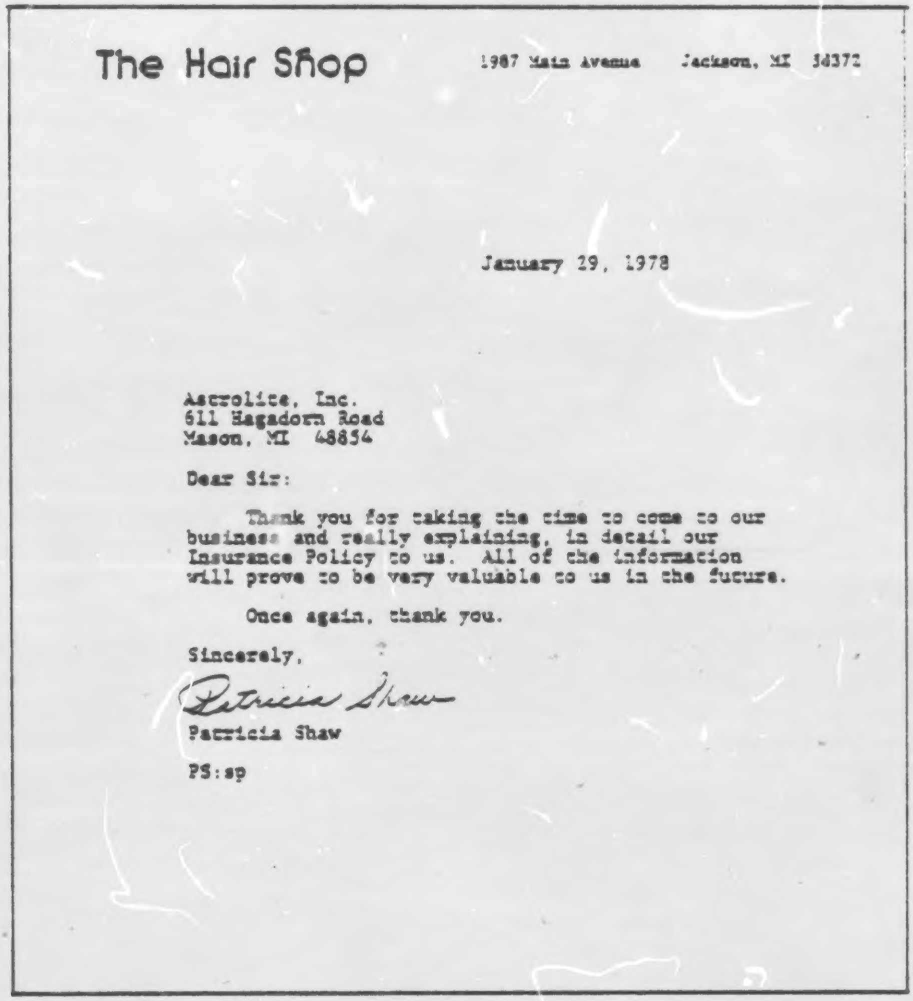
THE ADDRESS YOU TYPE MUST BE IN THE LOWER RIGHT QUARTER WITH THE NAME, COMPANY, STREET ADDRESS AND CITY ON ONE LINE EACH. AVOID THE USE OF COMMAS OR PERIODS AND BE SURE THE ZIP CODE IS ON THE LAST LINE (THIS IS BECAUSE THE UNITED STATES POST OFFICE WILL BE USING COMPUTERS TO "READ" MAIL). SOON PRINTERS MAY HAVE TO PRINT SMALL MARKS THAT TELL A TYPIST WHERE TO TYPE OR PUT THE LABELS ON ENVELOPES.

THE STANDARD BUSINESS ENVELOPE SIZE IS #10 (4" X 9 1/2"). THERE ARE OTHER SIZES WHICH ALL FIT INSIDE EACH OTHER (WHEN A BUSINESS INCLUDES A RETURN ENVELOPE).



INFORMATION

BUSINESS LETTERS: THERE ARE SEVERAL BASIC STYLES OF A BUSINESS LETTER, BUT THE MOST COMMON LOOKS LIKE THIS:



The Hair Shop 1987 Main Avenue Jackson, MI 34372

January 29, 1978

Astrolite, Inc.
611 Hagadorn Road
Mason, MI 48854

Dear Sir:

Thank you for taking the time to come to our business and really explaining, in detail our Insurance Policy to us. All of the information will prove to be very valuable to us in the future.

Once again, thank you.

Sincerely,

Patricia Shaw

Patricia Shaw

PS:sp

YOUR COMPANY LETTERHEAD IS ALWAYS USED IF IT IS A BUSINESS LETTER. IF IT IS A PERSONAL LETTER, USE PLAIN PAPER WITH YOUR COMPLETE HOME ADDRESS, INCLUDING THE ZIP CODE. (A) TYPE THE COMPLETE COMPANY NAME YOU ARE WRITING TO; (B) THEN "DEAR __________". (C) YOUR LETTER MUST BE BRIEF, SPECIFIC AND TO THE POINT. SAY ONLY WHAT IS NECESSARY. (D)TYPE THE SALUTATION (I.E., "RESPECTFULLY" OR "SINCERELY"), (E) YOUR COMPLETE NAME, AND (F) THEN SIGN THE LETTER.

DON'T FORGET TO PROOFREAD THE LETTER CAREFULLY.

JOB STEPS

1. GET THE INSTRUCTION BOOK FOR THE IBM SELECTRIC II TYPEWRITER YOU WILL BE USING (IN THE "COMPOSITION EQUIPMENT" BOOK OR IN THE DESK DRAWER OF YOUR MACHINE). READ THIS BOOK AT YOUR MACHINE.

2. PLACE ONE SHEET OF 8 1/2" X 11" 20# BOND PAPER (USE SCRAP PAPER IF ONE SIDE IS BLANK) INTO THE TYPEWRITER. SET THE MULTIPLE COPY CONTROL TO "A", THE IMPRESSION CONTROL TO #4 AND SINGLE LINE SPACING. SET THE LEFT MARGIN FOR 20 ON THE 12-PITCH SCALE. CLEAR ALL TAB STOPS, THEN SET A TAB AT 50.

3. GET THE PLASTIC BOX OF TYPE ELEMENTS FOR THE IBM SELECTRIC II TYPEWRITER AND TYPE "THIS IS AN EXAMPLE OF ___-PITCH TYPE"; THEN TAB AND TYPE YOUR NAME. DO THIS FOR EACH OF THE FOLLOWING (CHANGE PITCH IF NECESSARY):

12	PRESTIGE ELITE
12	LIGHT ITALIC
12	SCRIPT
12	ARTISAN
10	PICA
10	DELEGATE
10	ORATOR

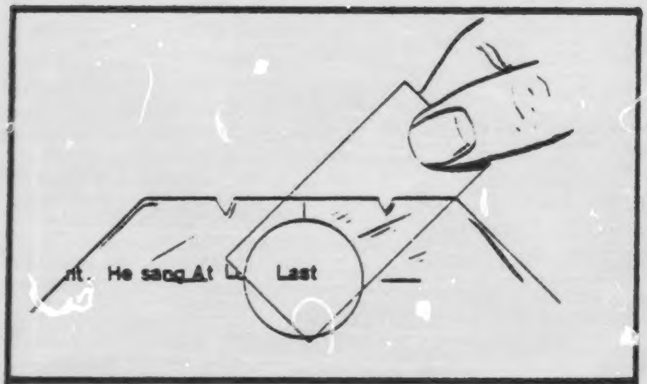
4. USE THE INDEX LEVER TO SPACE DOWN 6 LINES. TYPE A FEW SENTENCES OF ANYTHING YOU WANT TO, AT LEAST FOUR LINES OF TYPING. USE THE 12-PITCH PRESTIGE ELITE ELEMENT.

5. IN THE FIRST LINE, PICK A 3 OR 4 LETTER WORD TO CORRECT. USE A PIECE OF SCOTCH TAPE (IF YOU ARE USING A "CORRECTING" TYPEWRITER, USE THE 'CORRECT' KEY) AND LAY THIS ON THE PAPER OVER THE WORD. RE-TYPE THE WORD ON THE TAPE, THEN VERY CAREFULLY REMOVE THE TAPE. THERE SHOULD BE NO CARBON IMAGE AREA LEFT ON THE PAPER. NOW TYPE IN THE CORRECTION (A DIFFERENT 3 OR 4 LETTER WORD).

not that shaggy.'

JOB STEPS

6. ON THE SECOND LINE, USE A SHORT STRIP OF TYPING CORRECTION TAPE. POSITION THE TAPE OVER THE WORD AND RE-TYPE THE SAME ERROR. NOW TYPE THE CORRECTION ON TOP OF THE WHITE CHALK (YOU MAY HAVE TO TYPE IT 2 OR 3 TIMES).


nt. He sang At L Last

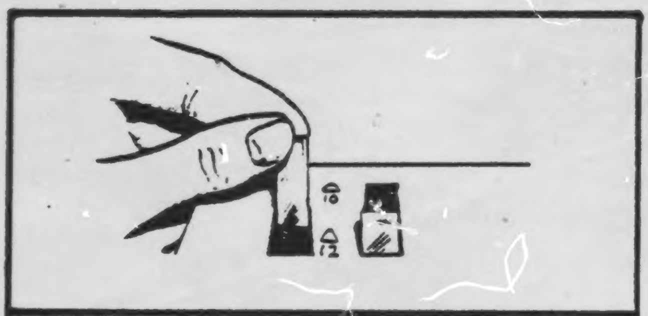
7. ON THE THIRD LINE, USE A SMALL AMOUNT OF WHITE OPAQUE OVER THE ERROR. USE A VERY THIN LAYER, AS IT MAY TAKE 2 OR 3 MINUTES TO DRY. COVER THE BOTTLE OF OPAQUE IMMEDIATELY. WHEN DRY, TYPE IN THE CORRECTION ON THE WHITE OPAQUE.

8. ON THE FOURTH LINE YOU WILL PASTE IN A CORRECTION. NEAR THE FAR RIGHT SIDE OF YOUR SHEET, TYPE IN THE CORRECTION. WHEN YOU REMOVE THIS PAGE LATER, CUT OUT THE ONE WORD CORRECTION AND GLUE IT OVER THE ERROR IN THE LINE.

9. USE THE INDEX LEVER TO SPACE DOWN 6 LINES. WITH THE 12-PITCH PRESTIGE ELITE ELEMENT, TYPE THE FOLLOWING (THIS SENTENCE HAS THE ENTIRE ALPHABET IN IT):

"THE QUICK RED FOX JUMPS OVER THE LAZY BROWN DOG."

10. NOW SET THE PITCH FOR 10 AND TYPE THE SAME LINE AGAIN, BELOW THE FIRST.



11. CHANGE THE ELEMENT TO 10-PITCH DELEGATE AND TYPE THE SAME LINE AGAIN (STEP 9) AT 10-PITCH.

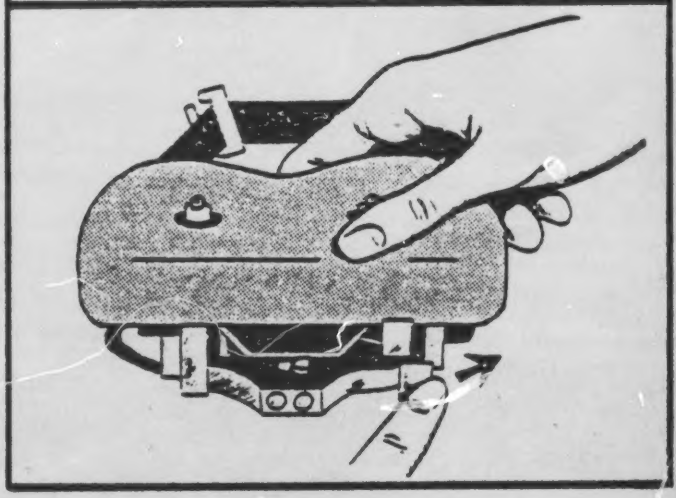
12. CHANGE THE PITCH TO 12 AND TYPE THE LINE AGAIN (FOURTH TIME) IN THE DELEGATE ELEMENT. COMPARE WHAT HAPPENED WITH THE LETTER-SPACING.

JOB STEPS

13. TO REMOVE THE PAPER, ALWAYS PULL THE PAPER RELEASE LEVER TOWARD YOU. NEVER YANK THE PAPER OUT OR THE GEARS WILL GRIND. REMOVE YOUR PAPER & SAVE IT TO SHOW YOUR INSTRUCTOR LATER.

14. CHECK THE TYPE ELEMENTS AND CLEAN THE DIRTY ONES (LOOK AT THE LOWER CASE 'E' TO SEE IF IT IS DIRTY) AS SHOWN ON P.19 OF THE INSTRUCTION BOOK.

15. TAKE OUT AND REPLACE THE RIBBON. SWING OPEN THE LOAD LEVER, REMOVE THE RIBBON CARTRIDGE. REPLACE THE RIBBON CARTRIDGE AND CLOSE THE LOAD LEVER. USE SOME "FEDRON" OR BLANKET WASH ON A 1/2 SIZE COTTON PAD AND WIPE ALL DUST, DIRT AND CARBON OFF OF THE PLATEN.



16. GET A #10 ENVELOPE (4" X 9 1/2") FROM THE DESK AND TYPE YOUR OWN NAME AND ADDRESS IN THE CORRECT POSITION. FOLLOW THE EXAMPLE IN THE "INFORMATION" PAGES; MAKE SURE THE POSITION AND INFORMATION IS CORRECT.

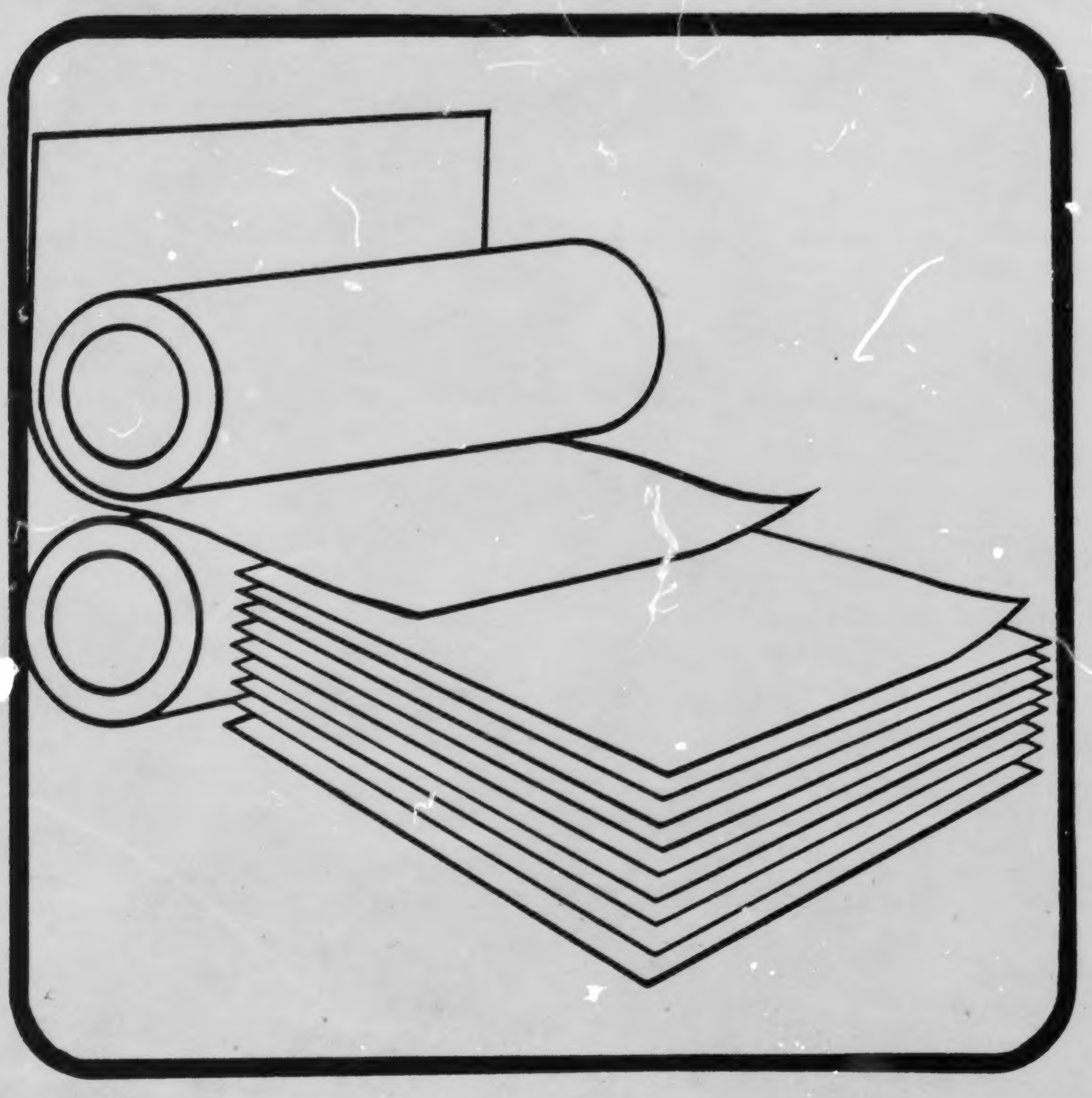
JOB STEPS

17. TYPE A LETTER ON A PLAIN SHEET OF 8 1/2" X 11" 20# WHITE BOND PAPER FOLLOWING THE DIRECTIONS AND EXAMPLE GIVEN IN THE "INFORMATION" PAGES.

18. TYPE A FORMAL BUSINESS LETTER TO YOUR INSTRUCTOR AT THE COMPLETE SCHOOL ADDRESS. ASK HIM/HER TO CHECK THE FOUR PIECES (LIST THEM BY NAME) YOU HAVE JUST TYPED AND TO GIVE YOU CREDIT FOR THIS MODULE (LIST THE NUMBER AND TITLE OF MOD). INCLUDE YOUR HOME ADDRESS AND YOUR SIGNATURE.

19. TAKE A FORM (PRINTED PAPER WITH LINES TO WRITE ON) FROM THE "TELEPHONE MESSAGE" PADS AND TYPE OUT THE INFORMATION: "THAT ONE OF YOUR PARENTS CALLED THE INSTRUCTOR AND WANTS YOU TO BE EXCUSED TOMORROW". POSITION THE FORM SO YOUR TYPING IS SLIGHTLY ABOVE THE PRINTED LINES AND STRAIGHT WITH THE LINES. BE SURE IT IS COMPLETE AND VERY NEAT.

20. SHOW ALL FOUR EXAMPLES TO YOUR INSTRUCTOR FOR EVALUATION AND CREDIT. BE PREPARED TO ANSWER QUESTIONS.



graphics

unit: COMPOSITION

capital area career center

1401 08 025
module: 1401 08 025 3 date: FEBRUARY 1978 level:

skill title: JUSTIFYING ON A SELECTRIC II TYPEWRITER

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO JUSTIFY ON AN IBM SELECTRIC II TYPEWRITER AND MAKE CORRECTIONS.

IN ORDER TO DO THIS YOU WILL NEED:

IBM SELECTRIC II CORRECTING TYPEWRITER COPY AND
8 1/2 X 11" PAPER

LIGHT TABLE, RAZOR BLADE AND TAPE

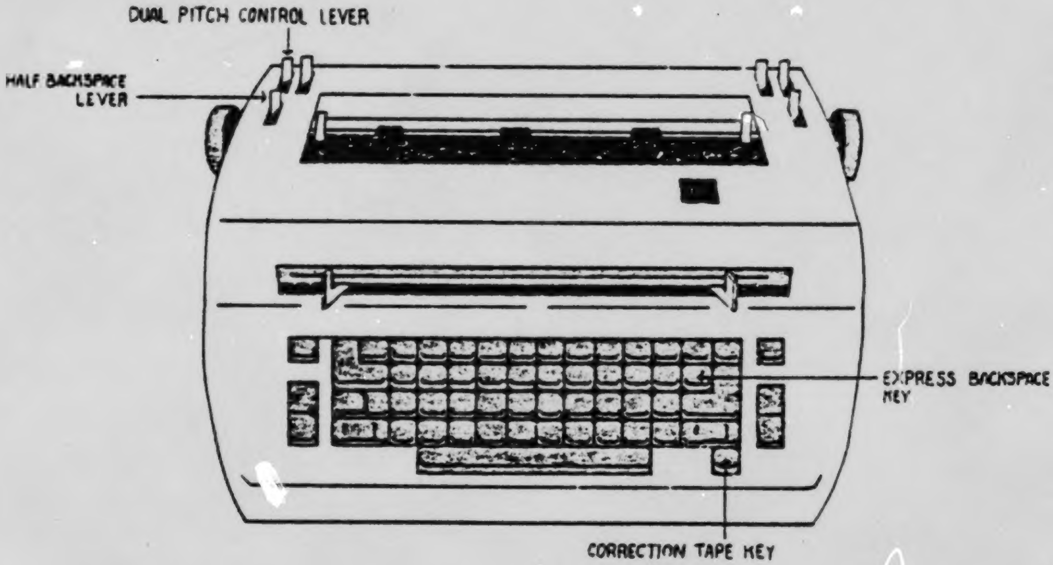
WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN TYPE 6 LINES OF JUSTIFIED COPY WITH 100% ACCURACY THAT IS CAMERA-READY.
2. YOU CAN MAKE ALL NECESSARY CORRECTIONS SO WELL THAT NEITHER THE CUT LINES NOR TAPE WILL REPRODUCE AND THE IMAGE QUALITY IS UNCHANGED.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

JUSTIFICATION MEANS TO MAKE ALL OF THE LINES OF TYPE COME OUT EVEN ON BOTH SIDES, LIKE IN A NEWSPAPER OR BOOK. IT CAN BE DONE ON A REGULAR TYPEWRITER BUT WILL LOOK MUCH NEATER WHEN TYPED ON A MACHINE WITH A "1/2 BACKSPACE" LEVER.



THE IBM SELECTRIC II HAS A "1/2 BACKSPACE" LEVER, A LARGER RIBBON CARTRIDGE, A CARBON RIBBON FOR BETTER REPRODUCTION, AN EXPRESS BACKSPACE LEVER AND A DUAL PITCH CONTROL. THE DUAL PITCH ALLOWS YOU TO USE EITHER 10 PITCH (PICA TYPE WITH 10 LETTERS PER INCH) OR 12 PITCH (ELETE TYPE WITH 12 LETTERS PER INCH). THERE ARE 2 SCALES ON THE FRONT FOR BOTH 10 AND 12 PITCH SPACING.

THE "1/2 BACKSPACE" LEVER WILL BACK UP THE TYPING ELEMENT WHEN THE LEVER IS HELD FORWARD. WHEN THE LEVER IS RELEASED, THE ELEMENT WILL ADVANCE 1/2 SPACE TO NORMAL.

MOST IBM SELECTRIC II TYPEWRITERS ALSO HAVE A "SELF CORRECTOR" KEY WHICH HAS A ROLL OF SCOTCH TAPE UNDER THE RIBBON CARTRIDGE. IF YOU TYPE AN ERROR, JUST BACKSPACE, HOLD THE "CORRECTOR" KEY DOWN WHILE YOU RETYPE THE ERROR. THE TAPE WILL LIFT OFF ALL OF THE TYPE IMAGE. FOR PRINTING AND REPRODUCTION THIS IS THE BEST METHOD OF CORRECTION. WHITE OPAQUE AND CHALK WILL FREQUENTLY SHOW UP ON THE NEGATIVE AND REQUIRE EXTRA WORK. THE IMAGE QUALITY ALSO IS CHANGED.

JOB STEPS

1. IN THE LAST MODULE (1401 08 024), YOU LEARNED HOW TO USE AN IBM SELECTRIC TYPEWRITER AND TO CHANGE TYPE ELEMENTS. PLACE A PIECE OF 8 1/2 X 11" WHITE PAPER IN THE IBM SELECTRIC II TYPEWRITER (YOU SHOULD USE SCRAP PAPER IF ONE SIDE IS BLANK).

2. FIRST PRACTICE USING THE "1/2 BACKSPACE" LEVER (TOP LEFT SIDE). TYPE THREE GROUPS OF 3 CAPITAL <u>H</u>'S EACH WITH NORMAL SPACING. RETURN CARRIAGE.

```
HHH HHH HHH
```

3. TYPE THREE CAPITAL H'S, SPACE. NOW HOLD THE "1/2 BACKSPACE" LEVER FORWARD WHILE YOU TYPE THE NEXT GROUP OF H'S. RELEASE THE "1/2 BACKSPACE" LEVER (DO NOT SPACE) AND TYPE LAST GROUP OF H'S. NOTICE THAT THE SECOND LINE IS ONE WHOLE SPACE SHORTER. YOU PUT ONLY 1/2 SPACE BETWEEN EACH GROUP.

```
HHH HHH HHH
HHH HHH HHH
```

4. NOW TYPE A THIRD LINE; TYPE THREE H'S, SPACE TWICE, HOLD THE "1/2 BACKSPACE" LEVER FORWARD AND TYPE THE SECOND GROUP. RELEASE THE LEVER, SPACE ONCE THEN TYPE THE THIRD GROUP OF H'S. YOU HAVE JUST MADE THIS LINE ONE SPACE LONGER THAN NORMAL BY ADDING 1 1/2 SPACE BETWEEN THE GROUPS.

```
HHH HHH HHH
HHH  HHH  HHH
```

JOB STEPS

5. INDEX DOWN AND TRY THIS WITH FIVE GROUPS OF LETTERS. TYPE ONE LINE EACH:

NORMAL SPACING

ONE SPACE SHORTER

NORMAL SPACING

ONE SPACE LONGER

TWO SPACES LONGER

→

```
HHH HHH HHH
HHH HHH HHH
HHH HHH HHH
HHH  HHH  HHH
HHH   HHH   HHH
```

IF YOU HAVE ANY TROUBLE DOING THIS, CHECK WITH YOUR INSTRUCTOR FOR HELP.

6. TYPE A PARAGRAPH JUSTIFIED: SET YOUR MARGINS FOR 36 CHARACTERS (3") WITH A 12 PITCH ELEMENT. TYPE THE FOLLOWING PARAGRAPH (DO NOT INDENT):

FOR A LONG TIME MESSAGES
WERE WRITTEN ON BARK OR
ANIMAL SKIN SO THEY COULD
BE CARRIED OVER LONG
DISTANCES TO OTHER PEOPLE.
MAN LATER REALIZED THAT
WRITING BY HAND WAS TOO
SLOW A PROCESS AND A BETTER
WAY WAS NEEDED.

7. DRAW A PENCIL LINE DOWN THE RIGHT SIDE OF YOUR SIX LINES AT 36 CHARACTERS (SHOULD BE BETWEEN THE E AND N IN WRITTEN).

NOTICE THAT THE FIRST LINE IS ONE LETTER OR CHARACTER TOO LONG, WRITE -1. THE SECOND LINE IS EXACTLY 36 CHARACTERS. THE THIRD LINE IS THREE CHARACTERS TOO LONG, WRITE A -3 BESIDE IT ETC.

→

```
For a long time messages were written -1
on bark or animal skin so they could
be saved or carried over long distances-
to other people.  Man later realized
that writing by hand was too slow     -3
a process and a better way was needed.-2
```

JOB STEPS

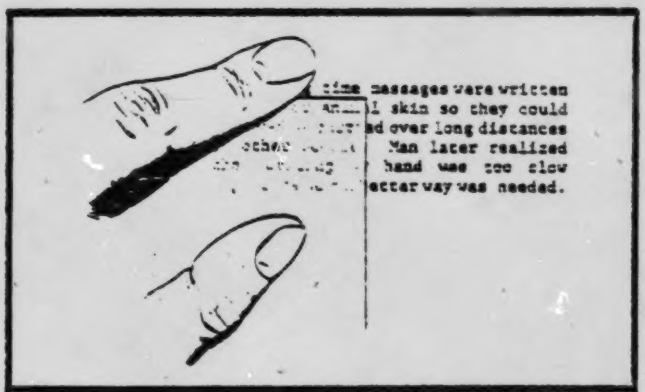
8. NOW RETYPE THIS SAME PARAGRAPH ON THE SAME PAPER. USING THE "1/2 BACKSPACE" LEVER, REDUCE THE SPACING IN THE FIRST LINE TWO 1/2 SPACES SO IT IS ONE LETTER SHORTER. DO THIS FOR THE REST OF THE PARAGRAPH.

For a long time messages were written on bark or animal skin so they could be saved or carried over long distances to other people. Man later realized that writing by hand was too slow a process and a better way was needed.

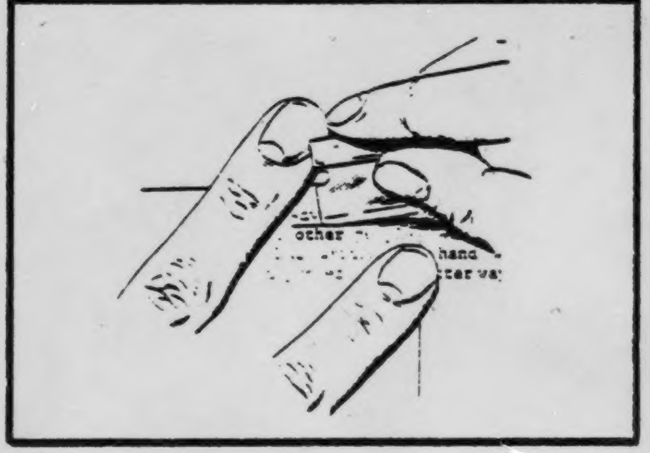
IT MAY TAKE SEVERAL TRIES AND SOME PRACTICE TO GET THIS. IF YOU'RE HAVING A LOT OF TROUBLE, ASK YOUR INSTRUCTOR FOR HELP.

9. WHEN YOU HAVE COMPLETED THIS, SHOW YOUR WORK TO YOUR INSTRUCTOR.

10. TO MAKE A ONE WORD CORRECTION IN A TYPEWRITTEN PARAGRAPH, FIRST TYPE A CORRECTION ON THE SAME KIND OF PAPER. TYPE A CORRECTION FOR ANY WORD IN YOUR PARAGRAPH TO USE FOR THIS PRACTICE. AT A LIGHT TABLE WITH THE LIGHT ON, PLACE THE NEW CORRECTION OVER THE ERROR IN THE PARAGRAPH.

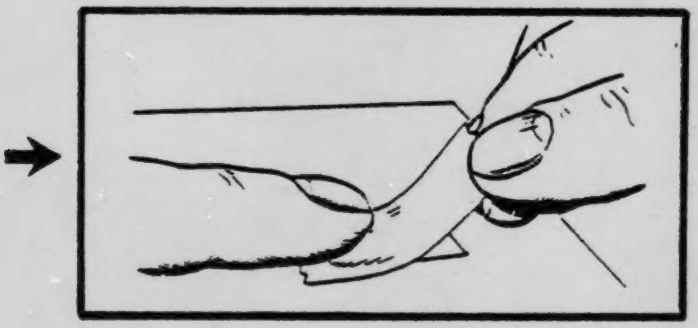


11. WITH A SHARP RAZOR BLADE (DO NOT USE AN X-ACTO KNIFE) CUT AROUND THE CORRECTION SO THE BLADE CUTS THROUGH BOTH PIECES OF PAPER. HOLD THE TWO PAPERS TIGHT SO THEY DON'T MOVE. TRY TO CUT SO YOU MISS THE IMAGE IN THE PARAGRAPH.

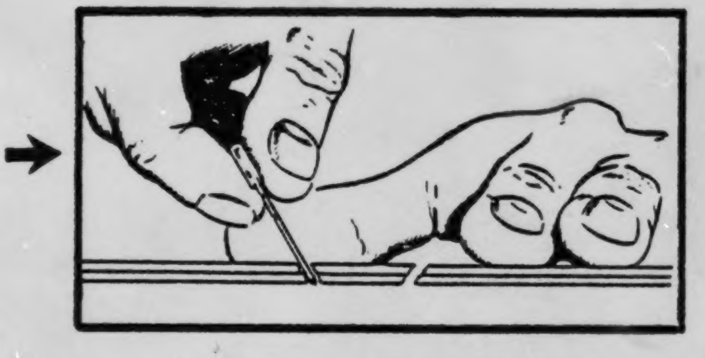


JOB STEPS

12. TO PUT THE CORRECTION IN PLACE, PUT THE PARAGRAPH BACKWARDS ON THE LIGHT TABLE AND LAY THE CORRECTION IN THE OPENING YOU JUST CUT. USE WHITE TAPE AND TAPE THE CORRECTION IN PLACE CAREFULLY.

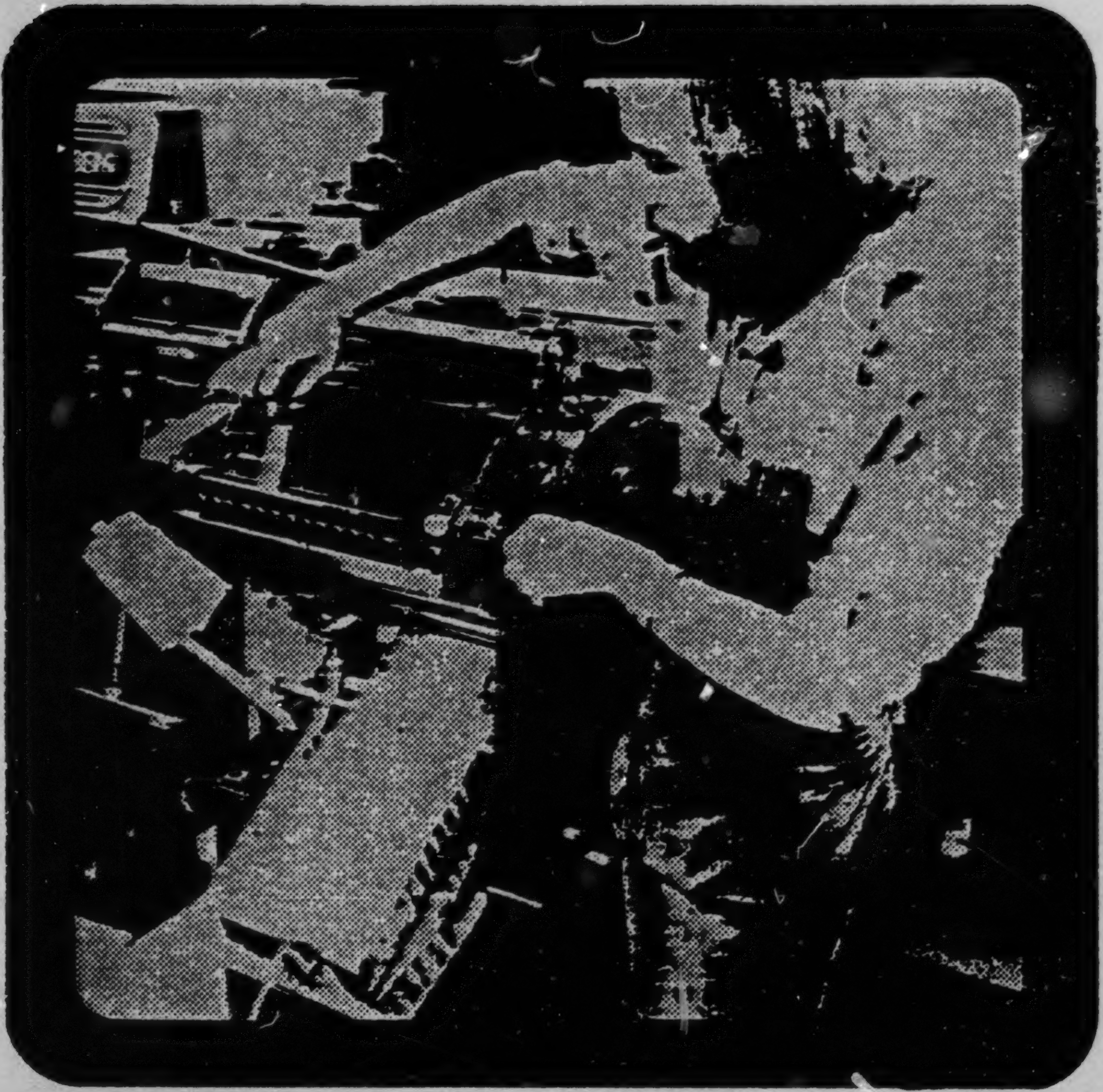


13. MAKE A SECOND CORRECTION, THIS TIME ANGLE THE RAZOR BLADE OUT FROM THE CORRECTION SO YOU ARE CUTTING LIKE A PYRAMID ANGLES. WE WANT THE CORRECTION TO BE A LITTLE SMALLER SO IT FITS INTO THE PARAGRAPH.



14. TAPE THE CORRECTION IN PLACE LIKE YOU DID FOR STEP #12. NOW COMPARE THE TWO CORRECTIONS. THE ANGLE CUT SHOULD BE MUCH NEATER AND LESS NOTICEABLE. YOUR ANGLE-CUT CORRECTION SHOULD FIT TIGHTER AND PREVENT ANY OF THE TAPE OR DULL INSIDE OF THE PAPER FROM SHOWING. YOU MAY WANT TO REPEAT THIS A FEW TIMES.

15. SHOW THESE CORRECTIONS TO YOUR INSTRUCTOR FOR CREDIT.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 026
1401 08 026 3 **date:** 7/74 **level:** I

skill title: USING THE IBM SELECTRIC COMPOSER

developed & written by: GLEN PETTIT

visuals by:

WORD GUIDE

FAMILY - ONE STYLE OF TYPE, MAY BE ANY SIZE. INCLUDES ITALIC (SLANTED), BOLD, LIGHT AND EXTRA HEAVY. LOOK THROUGH THE TYPE FONT BOOK IN THE DRAWER TO SEE EXAMPLES OF FONTS AND FAMILIES.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO POSITION PAPER, CHANGE FONTS AND PREPARE THE IBM COMPOSER FOR OPERATION.
2. HOW TO SET HORIZONTAL AND VERTICAL MEASUREMENTS, IDENTIFY FONTS AND FAMILIES, SET MARGINS AND TABS, AND BASICALLY TO OPERATE THE IBM COMPOSER.

IN ORDER TO DO THIS YOU WILL NEED:

THE IBM SELECTRIC COMPOSER AND A PROGRAMMED TAPE LEARNING PACKAGE FOR THE COMPOSER

TYPE FONT BOX

TAPE PLAYER

EARPHONES

8 1/2" X 11" PAPER

IBM SELECTRIC COMPOSER TRAINING GUIDE (ORANGE STRIP)

STUDENT NOTEBOOK (RED BINDER)

TAPES 1 THROUGH 7

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU INSERT THE PAPER STRAIGHT AND CENTERED.
2. YOU MOUNT THE DESIRED FONT AND FAMILY.
3. YOU CORRECTLY SET ALL SCALES PER SPECIFICATIONS.
4. YOU SET MARGINS, TABS, LEADING, POINT SIZE, AND IMPRESSION AS PER COPY AND FONT REQUIREMENTS.
5. YOU SET UP THE IBM COMPOSER SO THAT IT CAN BE CHECKED FOR PROPER OPERATION AS PER IBM TRAINING GUIDE.
6. YOU SEE TO IT THAT STUDENTS COMPOSE STRAIGHT COPY ON THE IBM SELECTRIC COMPOSER.

INFORMATION

SEE PAGE FIVE OF THE STUDENT NOTEBOOK FOR A LIST OF TECHNICAL WORDS AND DEFINITIONS AS USED ON THE COMPOSER.

THE IBM SELECTRIC COMPOSER FIRST CAME OUT IN THE MID-SIXTIES AND QUICKLY BECAME VERY POPULAR. IT BEGAN TO REPLACE THE SLOWER JUSTOWRITER. THE COMPOSER PRODUCED BETTER QUALITY FASTER AND EASIER FOR ABOUT THE SAME PRICE. IN ADDITION, THERE WAS VERY LITTLE MAINTENANCE REQUIRED FOR THE COMPOSER.

IN 1967, THE IBM COMPOSER SYSTEM CAME OUT USING THE MTST. FOR THE NEXT FEW YEARS, THIS GAVE IBM A LARGE SHARE OF THE MARKET FOR ALL SMALL-SHOP COMPOSITION MACHINES.

IN THE LANSING AREA, THE AVERAGE COST FOR COLD COMPOSITION, AS FROM THE IBM COMPOSER, IS $15/HOUR OR ABOUT 35¢ PER COLUMN INCH (2" WIDE) FOR JUSTIFIED COPY. AN AVERAGE LETTER JUSTIFIED WOULD COST ABOUT $3.50, AND A LARGE 8 1/2" X 11" FORM WITH RULES, BOXES AND LINES MIGHT COST $20 AND UP FOR A CAMERA-READY PASTE UP (1974 PRICES).

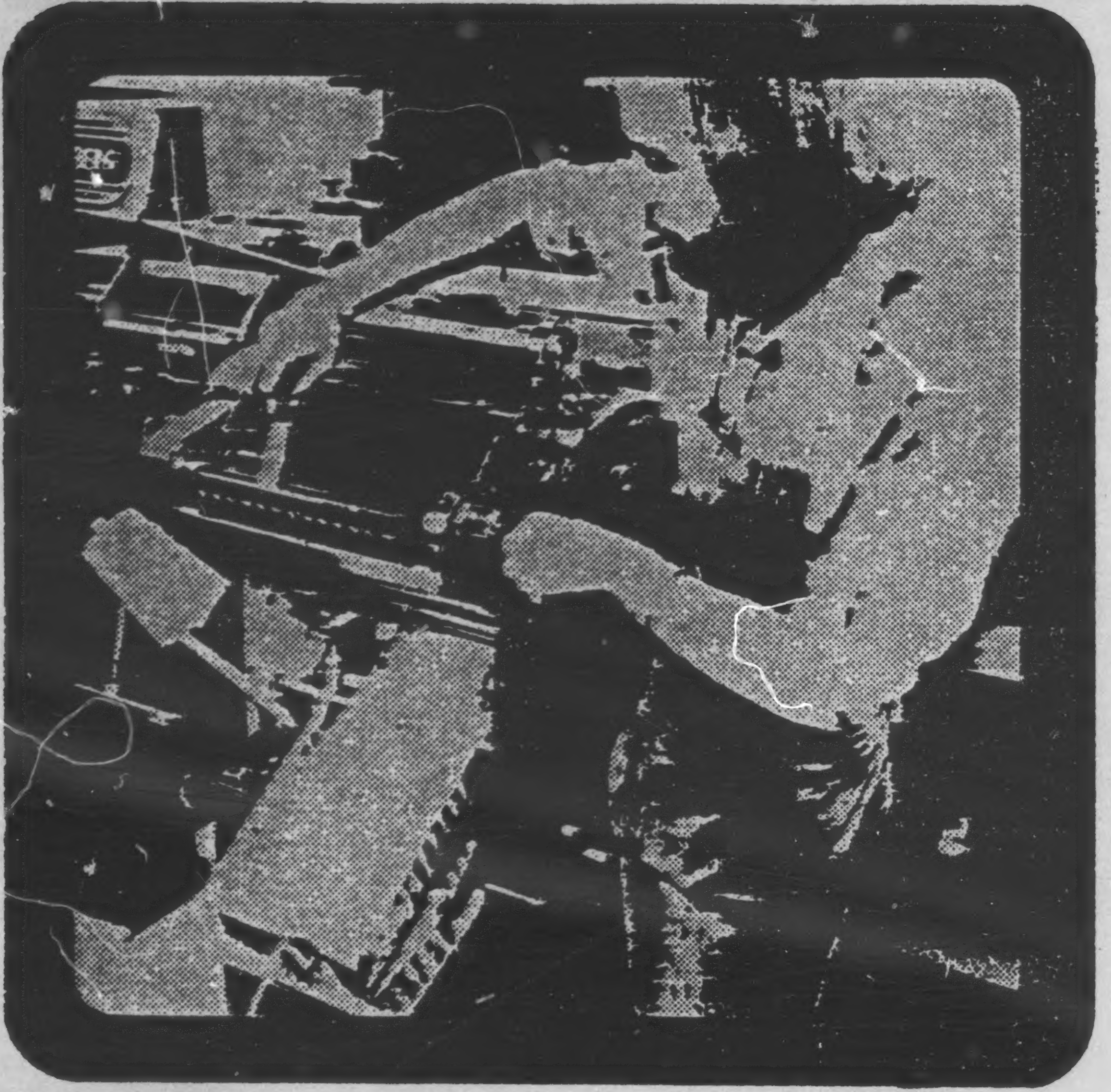
DO NOT USE AN ERASER NEAR THE COMPOSER. IF NECESSARY, "CHALK-TAPE" IS BEST. NORMALLY, CORRECTIONS ARE MADE AS IN MOD 1401 08 025.

YOU ARE GOING TO LEARN HOW TO BASICALLY OPERATE THE IBM SELECTRIC COMPOSER. USING THE FIRST SEVEN PROGRAMMED TAPE CASSETTES (AVERAGING 8 MINUTES EACH), A STUDENT NOTEBOOK AND THE TRAINING GUIDE, YOU WILL BECOME FAMILIAR WITH ALL THE BASIC FEATURES AND OPERATIONS OF THE COMPOSER. JUSTIFICATION IS COVERED IN THE NEXT MODULE.

THE PROGRAM WAS DEVELOPED BY IBM AS A COMPLETE SELF-LEARNING PACKAGE. ALL TAPES, EARPHONES, TAPE PLAYER, PAPER, MANUALS AND FONTS CAN BE FOUND IN THE DRAWERS WHERE THE COMPOSER IS LOCATED. ORIGINALLY, THE PROGRAM WAS ON TRANSCRIBER BELTS AND THERE MAY BE AN OCCASIONAL REFERENCE TO THIS; JUST IGNORE IT.

JOB STEPS

1. TAKE ALL MATERIALS & EQUIPMENT TO YOUR WORK AREA.
2. UNCOVER THE IBM SELECTRIC COMPOSER AND GET THE LIST OF MATERIALS AND EQUIPMENT FROM THE DESK.
3. PLACE TAPE 1 (A) ON THE TAPE PLAYER, USE EARPHONES, AND REFER TO PAGE 4 OF THE STUDENT NOTEBOOK. EACH TAPE WILL EXPLAIN EXACTLY WHAT TO DO AND WHEN TO GO ON TO THE NEXT TAPE.
4. ALLOW SUFFICIENT TIME TO PUT ALL EQUIPMENT AND MATERIALS AWAY. IT IS A GOOD IDEA TO HAVE SOMEONE ELSE REMIND YOU 5 MINUTES BEFORE CLASS IS OVER. YOU WILL PROBABLY BE ON THIS COMPOSER FOR 5-6 DAYS, SO TAKE CARE THAT ALL BOOKS AND MATERIALS ARE NEAT AND ORDERLY.
5. WHEN FINISHED WITH TAPE 7 (D), GO ON WITH THE NEXT MODULE, "JUSTIFYING" AND TAPES 8 & 9. KEEP ALL YOUR WORK.
6. HAVE YOUR INSTRUCTOR CHECK YOUR WORK (SEE PAGE 2 FOR TEST AND EVALUATION).



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 027
module: 1401 08 027 3 **date:** 8/74 **level:** I

skill title: JUSTIFYING ON THE IBM SELECTRIC COMPOSER

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO JUSTIFY, TRUE-UP, PARALLEL JUSTIFY AND SERIAL JUSTIFY ON THE IBM SELECTRIC COMPOSER.

IN ORDER TO DO THIS YOU WILL NEED:

THE IBM SELECTRIC COMPOSER AND A PROGRAMMED TAPE LEARNING PACKAGE
TYPE FONT BOX
TAPE PLAYER/EARPONES
8½" X 11" PAPER
TRAINING GUIDE
STUDENT NOTEBOOK
TAPES 8 AND 9

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN PROPERLY SET UP THE IBM SELECTRIC COMPOSER AND PROGRAM IT FOR ALL METHODS OF JUSTIFICATIONS, AS SPECIFIED BY THE "IBM SELECTRIC COMPOSER TRAINING GUIDE".

2. YOU CAN WITHIN 1 MM FLUSH LEFT AND FLUSH RIGHT JUSTIFYING COPY ON THE IBM SELECTRIC COMPOSER.

3. WHEN YOU COMPLETE THIS MOD, YOU SHOULD BE ABLE TO JUSTIFY AT LEAST 6-8" OF COLUMN COPY IN LESS THAN ONE HOUR, INCLUDING NECESSARY CORRECTIONS.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. HAVING COMPLETED MOD 1401 08 026, GO ON WITH THE TWO JUSTIFICATION TAPES IN THE SAME MANNER.

3. UPON COMPLETION, SHOW ALL YOUR WORK TO THE INSTRUCTOR FOR APPROVAL. YOU WILL PROBABLY BE ASKED TO DO SOME PRODUCTION JUSTIFICATION IN THE FUTURE. IT IS A GOOD IDEA TO REFRESH YOUR MEMORY AND SKILLS EVERY FEW MONTHS BY TYPING A FEW LINES JUSTIFIED.

4. BE SURE THE ENTIRE WORK AREA, DESK AND MACHINE ARE CLEAN AND THAT ALL TAPES HAVE BEEN REMOVED.

NOTE: IF YOUR OCCUPATION IS COMPOSITOR, CHECK YOUR PRESCRIPTION TO SEE WHEN YOU ARE SCHEDULED FOR THE FINAL MOD (1401 08 028 "ADVANCED") ON THE COMPOSER AND MOD 1401 08 027 "MTST".

graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 028

module: 1401 08 028 3 **date:** 11/77 **level:** I

skill title: ADVANCED COMPOSITION & FORMS ON THE IBM SELECTRIC COMPOSER

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO ADVANCED COMPOSITION ON THE IBM SELECTRIC COMPOSER, INCLUDING: SLANTED MARGINS, FLUSH RIGHT, DOT LEADERING, LEADERS WITH JUSTIFIED COLUMNS OR COPY, HORIZONTAL CENTERING, CENTERING, VERTICAL CENTERING, DEPTHS, TABULATED MATERIAL AND FORMS.

IN ORDER TO DO THIS YOU WILL NEED:

THE IBM SELECTRIC COMPOSER AND A PROGRAMMED TAPE LEARNING PACKAGE

TYPE FONT BOX

TAPE PLAYER/EARPHONES

8½" X 11" PAPER

PRE-PRINTED EXERCISES

STUDENT NOTEBOOK

TAPES 10 THROUGH 17

TRAINING GUIDE

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN PROPERLY SET UP THE IBM SELECTRIC COMPOSER AND PROGRAM IT FOR ANY TYPE OF COMPOSITION POSSIBLE (AS SPECIFIED IN THE "IBM SELECTRIC COMPOSER TRAINING GUIDE").

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. HAVING COMPLETED MODS 1401 08 027, USE THE COMPOSER AND CONTINUE ON WITH THE LAST EIGHT TAPES OF THIS LEARNING PACKAGE.

   NOTE: BE SURE TO USE THE PREPRINTED EXERCISE SHEETS FOUND IN THE COMPOSER DESK (PADDED FOR NEATNESS).

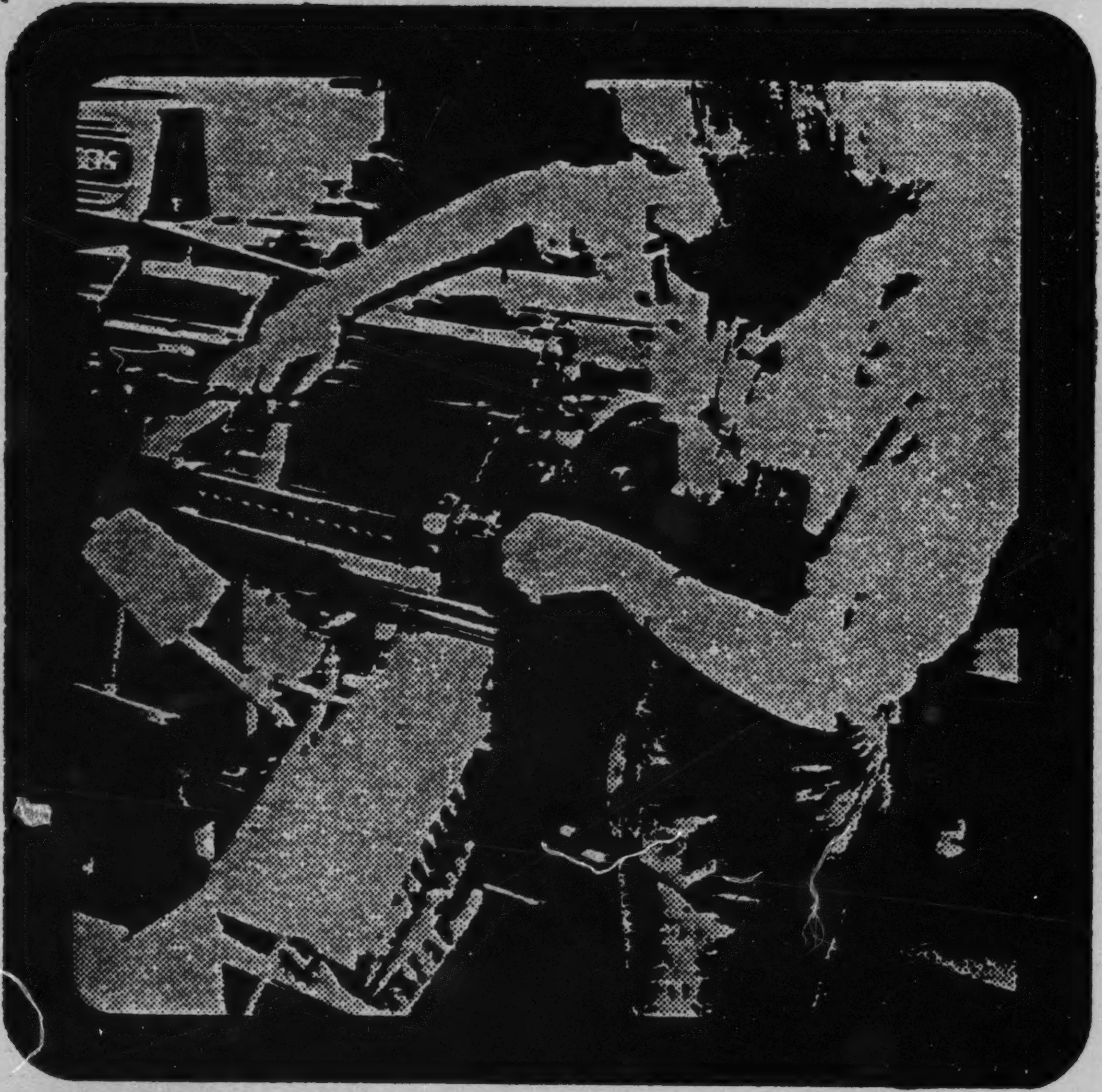
   A. DO NOT TEAR THE PRACTICE EXERCISE SHEETS FROM THE BOOK.

   B. USE THE T-SQUARES TO CHECK ACCURACY IN FORMS.

3. CLEAR ALL TYPE FONTS DURING YOUR EXERCISES AND KEEP THE COMPOSER AREA NEAT AND CLEAN.

4. CLEAN AND WAX THE ENTIRE DESK WHEN FINISHED.

5. CHECK WITH THE INSTRUCTOR TO SEE IF YOU CNA DO ANY PRODUCTION WORK OR FORMS THAT NEED COMPOSING. YOU WILL BE ASKED TO DO THIS SOMETIME IN THE FUTURE.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 029
1401 08 029 3 date: 12/77 level: I

skill title: USING THE MTST SYSTEM (INPUT RECORDER - MAGNETIC)

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PERFORM ALL THE BASIC EXERCISES IN THE TWO INSTRUCTION MANUALS FOR THE MTST.

HOW TO SET UP, PROGRAM AND BASICALLY OPERATE A STANDARD MTST AS IT WOULD BE USED IN THE COMPLETE IBM COMPOSING SYSTEM.

IN ORDER TO DO THIS YOU WILL NEED:

THE IBM MTST MACHINE AND IBM PROGRAMMED INSTRUCTION MANUALS FOR THE MTST
SC MOD 1101 21 001, 1101 21 002, 1101 21 003
MTST MANUAL 1 & 2
MTST PROGRAMMED TAPE 1 & 2
MTST INPUT RECORDER

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN SET-UP, PROGRAM AND GET THE IBM MTST READY FOR INPUT IN A FEW MINUTES.
2. YOU RECORD THE MAGNETIC TAPES, INSERT CORRECTIONS BY TAPE AND "PROOF" TAPES ON THE MTST.
3. YOU RECORD STANDARD FORM LETTERS AND LISTS IN ADDITION TO STRAIGHT TYPE MATTER.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

THE MTST IS USED IN MANY OFFICES FOR PRODUCING STANDARD FORM LETTERS AND MAILING LISTS. IT IS ALSO THE INPUT RECORDER FOR THE IBM COMPOSER SYSTEM.

ROUGH COPY IS RECORDED ON A MAGNETIC TAPE. THIS TAPE IS FED INTO A DESK-SIZE COMPUTER CONSOLE WHICH JUSTIFIES EACH LINE. THE CONSOLE HAS A HYPHENATION MEMORY AND CAN VARY WORD OR LETTERSPACING AS PROGRAMMED FOR JUSTIFICATION. OUTPUT IS ON THE IBM SELECTRIC COMPOSER.

MOD 1401 08 030 "IBM COMPOSER SYSTEM" HAS A 10 MINUTE, 16 MM MOVIE WHICH WILL EXPLAIN THE COMPLETE SYSTEM IN DETAIL.

ALL OTHER MAGNETIC OR PAPER TAPE SYSTEMS USE A VERY SIMILAR PROCESS FOR INPUT.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.
2. CHECK WITH THE INSTRUCTOR FIRST TO SEE WHEN YOU CAN BE SCHEDULED FOR THE MTST.* MANY OF THE SECRETARIAL STUDENTS AND DATA PROCESSING STUDENTS ALSO USE THE MTST, AND IT MUST BE SCHEDULED FOR YOU (THERE MAY BE A 2-4 WEEK WAIT).
3. ON THE FIRST DAY, EXAMINE THE MTST. LOCATE ALL MAJOR PARTS AND CONTROLS. HAVE AN EXPERIENCED STUDENT REVIEW AND INTORDUCE THE MTST TO YOU FIRST.
4. GET THE MTST MANUALS AND TAPES. BEGIN THE EXERCISES.
5. COMPLETE THE THREE MODS (TOP LEFT DRAWER OF THE MTST DESK IN THE RED BINDER).
6. EACH DAY WHEN YOU FINISH, BE SURE THE AREA IS CLEAR AND SECURE.

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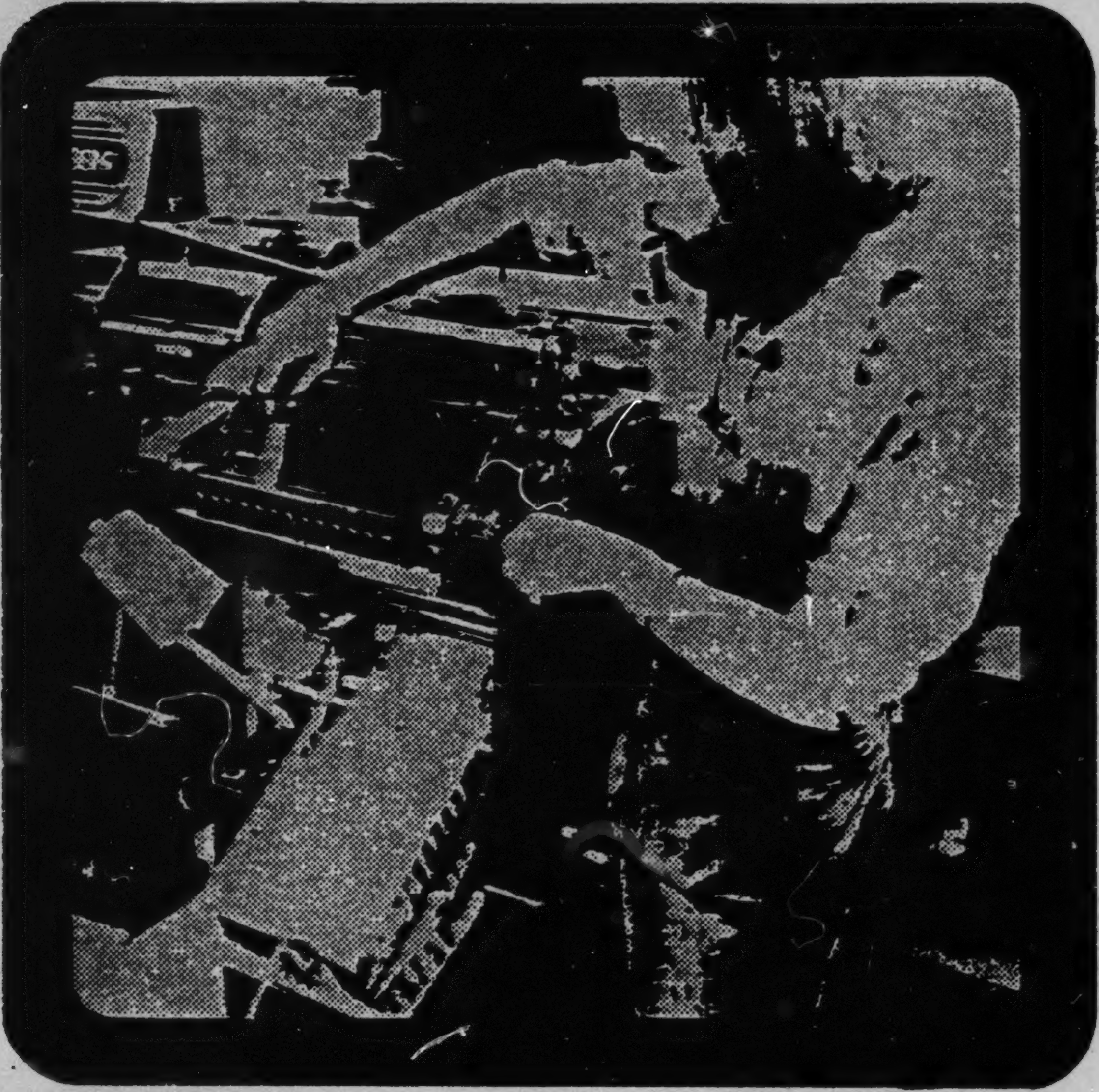
*NORMALLY, YOU ARE SCHEDULED FOR 1 / 14 HOUR TIME PERIODS FOR TWO WEEKS. YOU MAY USE THE MTST WHENEVER IT IS FREE. AVERAGE TIME TO COMPLETE IS 10 HOURS.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 030
1401 08 030 3 date: 11/77 level: I

skill title: USING THE IBM COMPOSER SYSTEM

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO IDENTIFY THE IBM COMPOSER SYSTEM (INPUT MT/ST, COMPUTER CONSOLE AND REPRODUCER).
2. HOW TO EXPLAIN ITS BASIC OPERATION, CODING AND PRINCIPLES.
3. HOW TO IDENTIFY THE MAJOR ELEMENTS, CAPABILITIES AND LIMITATIONS OF THE COMPOSER SYSTEM.

IN ORDER TO DO THIS YOU WILL NEED:

A 16 MM MOVIE: "A NEW WAY TO SET TYPE ON THE IBM COMPOSER SYSTEM"

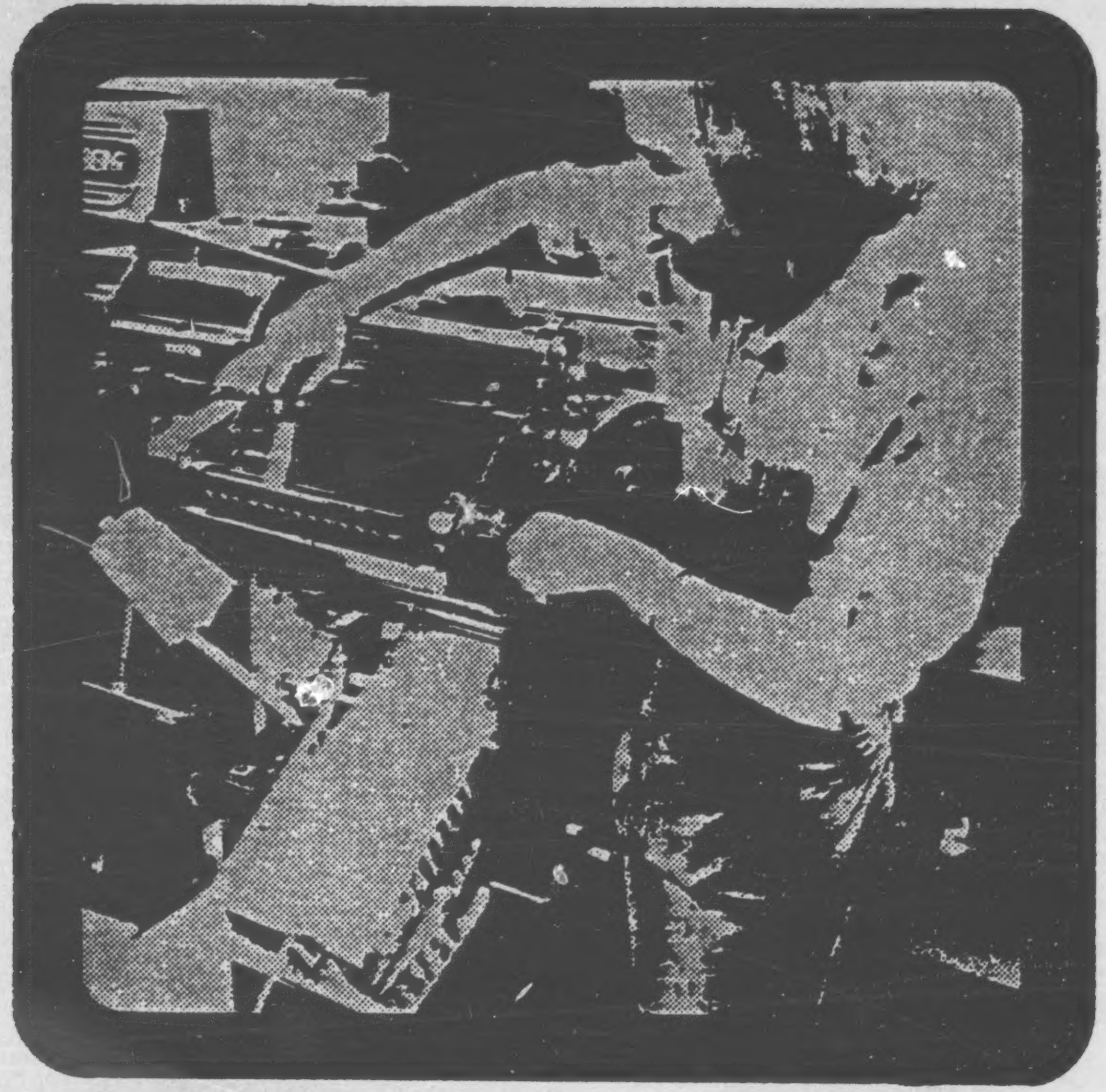
WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN QUICKLY RECOGNIZE THE IBM COMPOSER SYSTEM, IDENTIFY ITS MAJOR ELEMENTS AND EXPLAIN ITS OPERATION.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.
2. WATCH THE 10 MINUTE MOVIE "A NEW WAY TO SET TYPE" (FILED UNDER GRAPHICS). HAVE THE TECHNICIAN SHOW YOU HOW TO SET-UP THE PROJECTOR. USE EARPHONES OR KEEP THE VOLUME LOW.
3. BE PREPARED TO ANSWER ANY QUESTIONS YOUR INSTRUCTOR MIGHT ASK ON THE IBM COMPOSER SYSTEM.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 031
module: 1401 08 031 3 **date:** 10/77 **level:**
skill title: USING THE VARITYPER

developed & written by: GLEN PETTIT
visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO RECOGNIZE AND IDENTIFY THE VARITYPER COMPOSING MACHINE AS A DIRECT-IMAGE STRIKE-ON COMPOSER FOR TEXT MATTER.
2. HOW TO UNDERSTAND ITS BASIC OPERATION, IDENTIFY MAJOR ELEMENTS AND FUNCTIONS AND KNOW WHAT IT CAN DO.

IN ORDER TO DO THIS YOU WILL NEED:

BACKGROUND INFORMATION ON THE VARITYPER COMPOSING MACHINE

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN QUICKLY RECOGNIZE AND IDENTIFY A VARITYPER COMPOSER ON SIGHT AND EXPLAIN ITS BASIC OPERATION WHILE POINTING OUT MAJOR ELEMENTS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

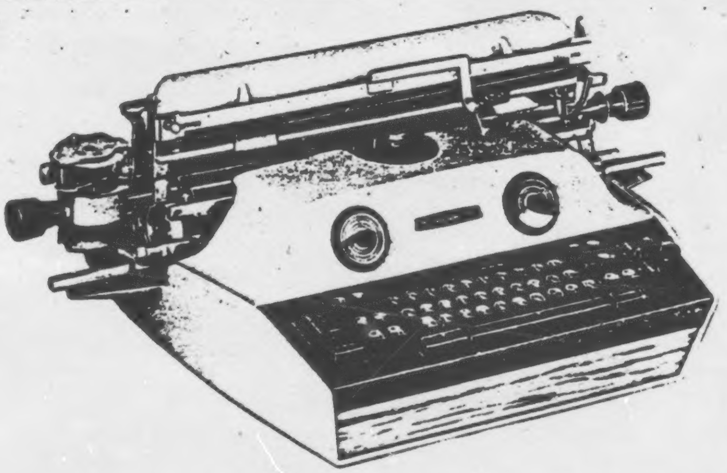
THE FIRST PRACTICAL TYPEWRITER WAS USED IN 1867. DURING WORLD WAR II, A PRACTICABLE SEMIAUTOMATIC TYPEWRITER WAS DEVELOPED WITH INTERCHANGEABLE TYPE FACES CALLED THE VARITYPER. COPY IS TYPED TWICE, THE SECOND TYPING IS AUTOMATICALLY JUSTIFIED BY THE COMPOSER, FLUSH RIGHT AND LEFT. IN THE 50'S AND 60'S, THE VARITYPER WAS THE ONLY INEXPENSIVE ($3,000 TO $8,000 RANGE) COMPOSER AVAILABLE AND WAS VERY POPULAR WITH MOST SHOPS. COST TODAY IS ABOUT $5,000 (1974). FONTS ARE ABOUT $50 EACH WITH A LARGE SELECTION AVAILABLE.

THE VARITYPER USES A ONE-TIME CARBON RIBBON, HAS A NEAR-STANDARD TYPEWRITER KEYBOARD (3 BANKS AND 3 SHIFT POSITIONS). THE ANVIL WILL HOLD 2 FONTS, AND THE IMPRESSION IS MADE BY A HAMMER PUSHING ON THE BACK OF THE PAPER UP TO THE FONT CHARACTER. UNLIKE THE ELECTRIC TOUCH TYPING, COMPOSITION IS SLOWER AND MORE TIRING AS EACH KEY MUST BE INDIVIDUALLY DEPRESSED (MECHANICAL) THEN RELEASED. THERE ARE 3 DIFFERENT CHARACTER WIDTHS; THE STANDARD TYPEWRITER HAS ONLY ONE.

THE LOCAL VARITYPER SALES OFFICE IS LOCATED AT THE FOLLOWING ADDRESS:

ADDRESSOGRAPH-MULTIGRAPH CORPORATION
6000 S. PENNSYLVANIA AVENUE
LANSING, MI 48910

YOU ARE WELCOME TO STOP IN AND SEE THEIR DISPLAY EQUIPMENT AT ANY TIME.



VARITYPER 1010
...WITH LIGHT TOUCH

VARITYPER 1010 - SPECIFICATIONS

CARRIAGE 16" (40.6 cm) open end. Power Carriage Return operated by key on Keyboard. Equipped with Centering Scale and Gunsight Pointer.

COMPOSING AREA 14.8" (38 cm) maximum writing line.

JUSTIFICATION Automatic Justification from 1½" (3.8 cm) to 7" (17.8 cm) column width. Semi-automatic justification of wider column widths.

TYPE FACES Differential Spacing type faces from 6 point to 13 point. Also accommodates Unit Spacing type faces from 6 point to 16 point.

CHARACTER SPACINGS Differential Spacing: 2.42, 2.67, 2.95, 3.27 characters per pica. Unit Spacing: 13, 14, 16, 18 characters per inch (2.54 cm). Spacing change by finger-tip control. Spacing in use indicated in aperture in keyboard area.

VERTICAL SPACING ½-point to 18 points in ½-point graduations. Paper feed is automatic when Carriage Return Key is pressed. May also be manually operated. Reverse feed possible with manual operation.

KEYBOARD Standard Powered Keyboard, includes 2 and 3 increment space bar, 1 increment forward space key, 1 and 3 increment back space, hold key, and non-print key.

IMPRESSION Ten degrees of impression, and eight degrees of suppression of 2-increment characters, mechanically controlled with finger-tip selector levers on keyboard..

RIBBON Equipped with Carbon Ribbon mechanism and self-contained ribbon-rewind for convenient disposal of used ribbon.

IMAGING MATERIAL Suitable for imaging on all types of paper as well as offset masters, spirit masters, and mimeo stencils.

MOTOR 115 volt, 60 cycle AC, .55 amp. Also available: 115 volt, 50 cycle; 230 volt, 50 cycle; 230 volt, 60 cycle. 230 volt machines equipped with circuit breaker.

DELIVERED EQUIPMENT VariTyper 1010 Composing Machine, Instruction Book, 1 roll Carbon Ribbon, Roller for holding imaging material, Type Brush, 2 Ribbon Shields, Copy Fitting Scale, Machine Cover.

OPTIONAL EQUIPMENT Forms Ruling Device. (Machine so equipped designated 1010F).

COLOR Two-tone Green.

PRICE AND DELIVERY Furnished upon request.

TERMS Net upon receipt of invoice.

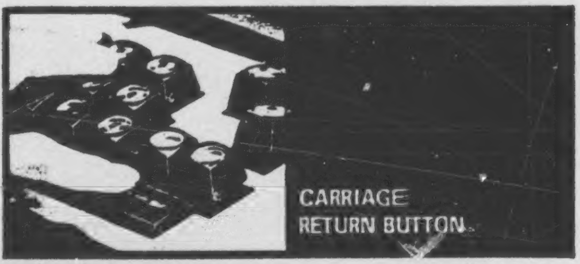
SHIPMENT F.O.B. Local Branch, or F.A.S. New York, N.Y.

DIMENSIONS 13¼" x 19½" x 27" (33.6 cm x 49.5 cm x 68.6 cm)

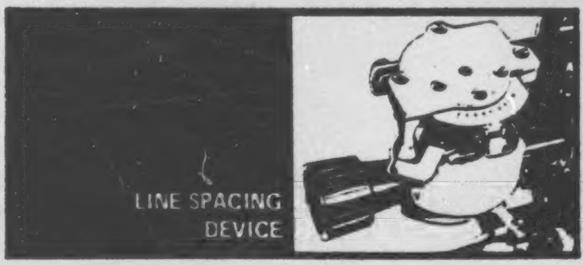
SHIPPING DIMENSIONS Domestic: 20" x 23" x 33" (50.80 cm x 58.42 cm x 83.82 cm) Export: 40 x 21" x 28½" (101.60 cm x 53.34 cm x 72.39 cm)

SHIPPING WEIGHT Domestic: 81 lbs. (36.7 kilos) Export: 110 lbs. (49.9 kilos)

INSTANTLY CHANGEABLE TYPE



CARRIAGE RETURN BUTTON



LINE SPACING DEVICE

FORMS RULING DEVICE

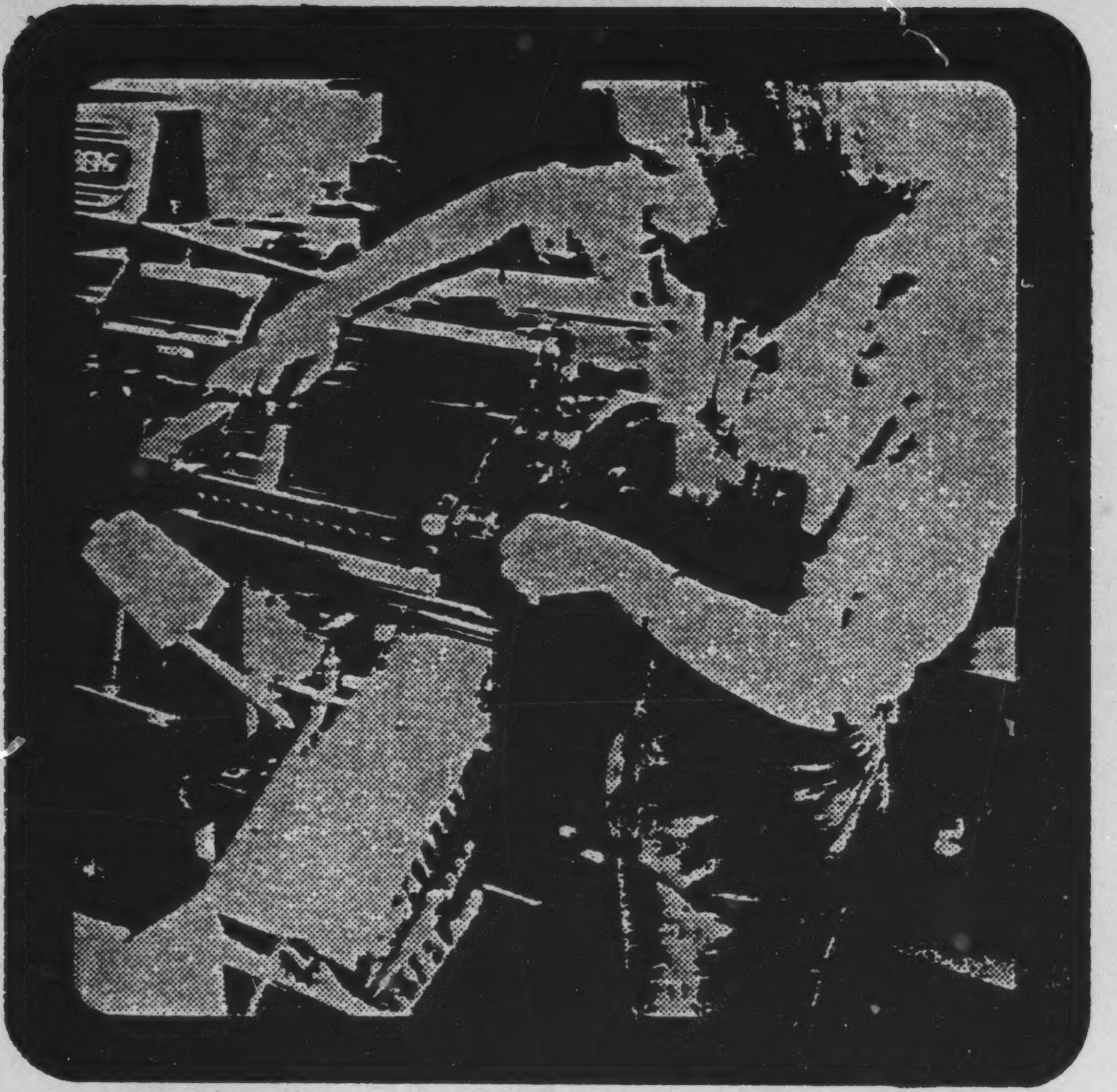
*Permission to use this material pending from Addressograph-Multigraph Corp. 6000 S. Penn. Lansing, MI.

JOBS STEPS

1. CAREFULLY READ ALL THE MATERIAL CONTAINED IN THE INFORMATION SECTION OF THIS MODULE.

2. READ THE INFORMATION ON THE VARITYPER THAT YOUR INSTRUCTOR WILL GIVE YOU.

3. WATCH FOR A VARITYPER COMPOSING MACHINE ON ANY FUTURE FIELD TRIPS (THERE ARE STILL SEVERAL DOZEN IN USE TODAY IN LANSING). OBSERVE THE ACTUAL OPERATION AND DIFFERENCE AS COMPARED TO A REGULAR TYPEWRITER, THE JUSTOWRITER AND THE IBM COMPOSER. THEN, COMPLETE "OBSERVATION SHEET" FOR THE VARITYPER COMPOSING MACHINE.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 034
module: 1401 08 034 3 **date:** 7/74 **level:** I

skill title: USING THE STRIPPRINTER

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO IDENTIFY AND NAME THE 8 MAJOR STEPS IN STRIPPRINTING AND THREE ADVANTAGES OF THE STRIPPRINTER AS COMPARED TO OTHER PHOTO-COMPOSITION MACHINES.

IN ORDER TO DO THIS YOU WILL NEED:

INFORMATION ABOUT THE OPERATION AND CAPABILITIES OF THE STRIPPRINTER PHOTOCOMPOSING MACHINE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN IDENTIFY ALL MAJOR PARTS WITH 100% ACCURACY.
2. YOU CAN SET UP AND OPERATE A STRIPPRINTER AFTER A QUICK REVIEW OF THE INSTRUCTION BOOK.
3. YOU CAN DISCUSS PRICE, SPEED AND OPERATION OF THE STRIPPRINTER.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

OF ALL PHOTOCOMPOSITION EQUIPMENT, THE LEAST EXPENSIVE UNIT IS THE STRIPPRINTER. $329 WILL PURCHASE THE UNIT, 10 FONTS, AND EVERYTHING ELSE NEEDED FOR OPERATION (1974). THE 35 MM PAPER IS ALSO THE CHEAPEST AND TYPE FONTS ($6 EACH) ARE LEAST EXPENSIVE. FOR A SMALL DEPARTMENT, THE STRIPPRINTER WOULD BE AN EXCELLENT START.

THE STRIPPRINTER HAS THE FOLLOWING LIMITATIONS:

A. YOU CAN NOT CHANGE TYPE SIZE OF A FONT;
B. IT IS SLOW;
C. ADVANCEMENT IS DONE BY HAND;
D. IT MUST BE USED IN LOW LIGHT (OR IN A DARKROOM).

THE STRIPPER HAS ADVANTAGES SUCH AS THE PER-INCH COST IS HALF OF ANY OTHER MACHINE; THE "LEAD EDGE" IS VERY SMALL, AND FONTS COST 1/5 THE PRICE OF OTHERS.

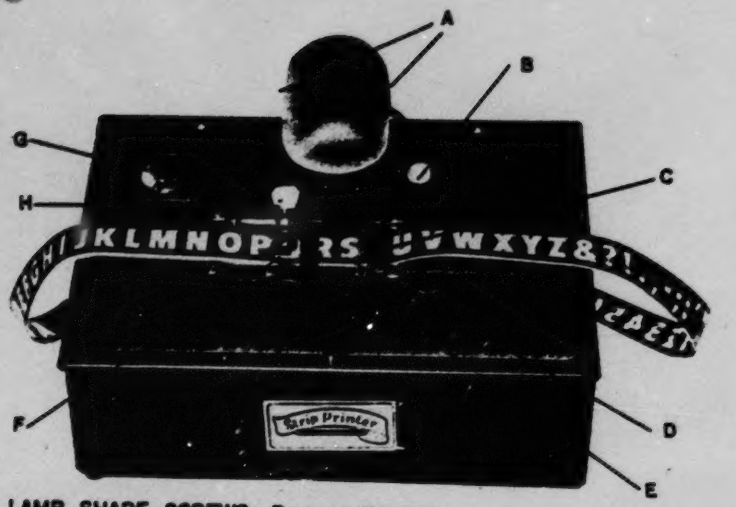
THERE ARE OVER 5,000 FONTS AVAILABLE IN ANY SIZE OR STYLE (35 MM BY 1 METER IN LENGTH). THE UNIT IS SMALL, WEIGHING ONLY A FEW POUNDS, AND IT CAN SET TYPE UP TO 1 1/4".

OPERATION IS VERY SIMPLE: THE LONG NEGATIVE TYPE FONT IS POSITIONED SQUARELY OVER THE LIGHT-SENSITIVE PHOTO PAPER; A BRIGHT LIGHT EXPOSES THE SINGLE LETTER. THE PHOTO PAPER IS ADVANCED A GIVEN AMOUNT (REGISTER SCALE) AND THE TYPE FONT MOVED TO THE NEXT LETTER. THE STRIPPRINTER MUST BE USED IN SUBDUED LIGHT. PAPER IS PROCESSED IN THE DARKROOM OR A PROCESSOR (IT CAN BE PROCESSED USING DEVELOPER ON A COTTON PAD BY HAND). COST IS ABOUT 1/2¢ PER INCH.

THE STRIPPRINTER IS A VERY COMMON UNIT FOR LOW VOLUME USERS OF PHOTOCOMPOSITION.

StripPrinter **WILL** DO **ALL** **These** Things

INFORMATION



A. LAMP SHADE SCREWS: Remove these screws on each side of the lamp shade to replace the red or clear light bulb.

B. PRINTING LEVER. Depressing this lever activates the exposure bulb, and raises the compression table under the letter being printed.

C. RIGHT HAND FILM PORT: This is the port through which the type is inserted into the paper channel.

D. EXPOSURE WINDOW GLASS:

E. REGISTER SCALE:

F. UPPER TRANSPORT BLOCK: This part contains the mechanism that clamps the left hand shutter, type font and photo paper together making it possible to move all three at the same time.

G. TIMER CONTROL KNOB: The white area on the dial is for photo paper, the black area for photo film. Maximum speed is obtained when you have the shortest exposure time that results in sharp, black characters.

H. TRANSPORT LOCKING LEVER: Pulling forward on this lever locks the type film, left hand shutter and photo paper together, thus they all move together when the upper transport block is moved to the left to expose a type character.

$329.00

F. O. B.
FACTORY

INCLUDES ALL ACCESSORIES!
10 TYPE FONTS OF YOUR CHOICE!
ADDITIONAL TYPE FONTS ONLY $6 EACH!

- StripPrinter Photo Type Composer
- 10 Type Fonts of Your Choice
- 100 Ft. Roll 35MM Photo Paper
- Two — Ounce Bottles Liquid Developer
- Two — Ounce Bottles Liquid Fixer
- Half Dozen Different Screen Patterns
- StripPrinter Dust Cover
- All New Type Catalog
- Easy-to-Understand Operator's Manual
- 3 amber Developing Solution Jars

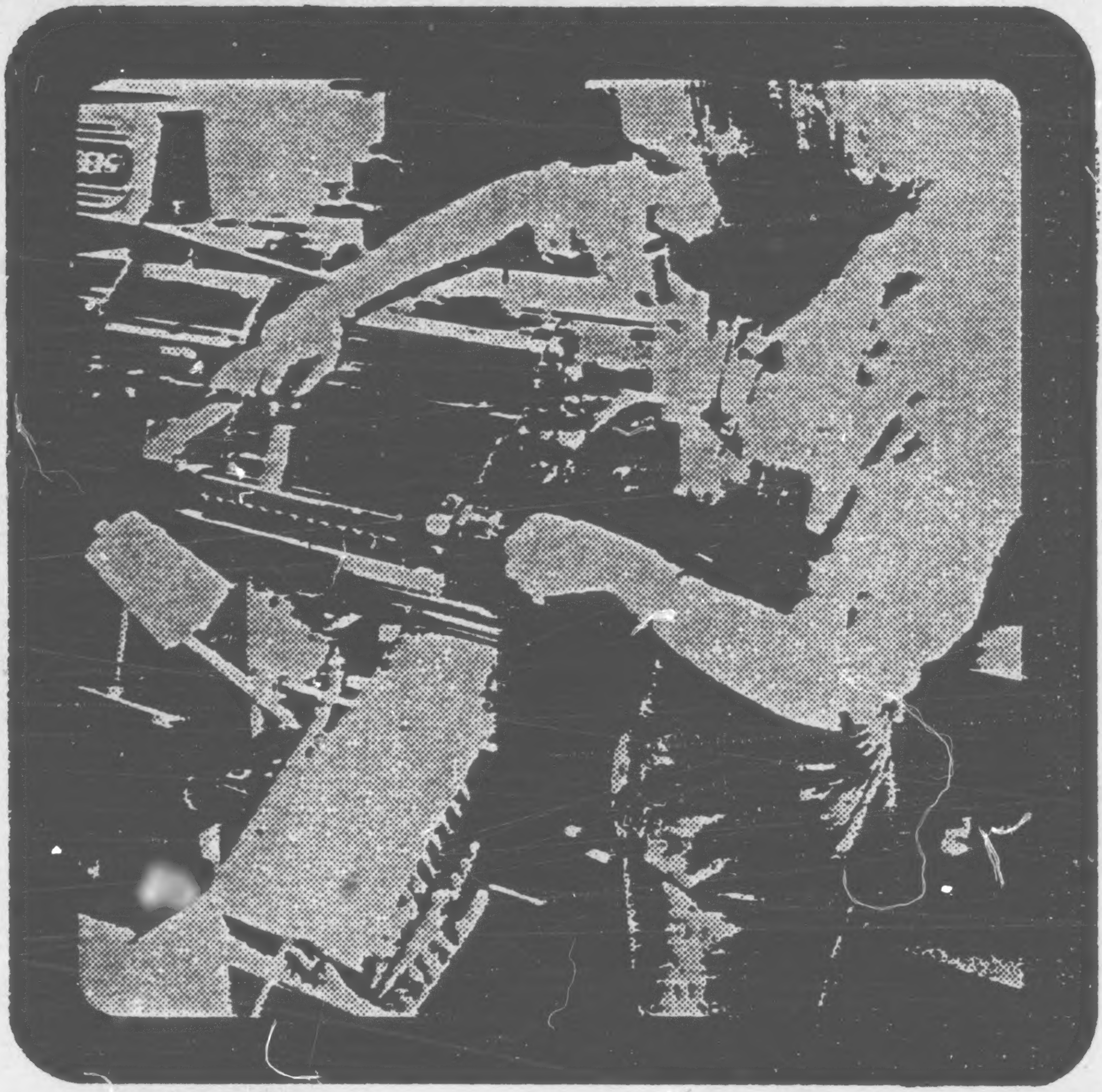
STRIPPRINTER PROCESSING CHEMICALS
GIVE BEST RESULTS . . . ARE READY TO USE!

BEFORE YOU BUY WE INVITE COMPARISON

SALE	Machine	Cost	Cost Per Type Font	Cost of Machine Plus 10 Fonts
$511	MAKE A	$2,500	$15	$2,650
	MAKE B	$1,200	$30	$1,500
	MAKE C	$1,100	$20	$1,300
TO	MAKE D	$ 900	$15	$1,050
	MAKE E	$ 600	$18	$ 780
$2,351	STRIPPRINTER	$ 329	$ 6	$ 329

JOB STEPS

1. TAKE ALL EQUIPMENT & MATERIALS TO YOUR WORK AREA.
2. READ THE INFORMATION SECTION TO THIS MOD AND CAREFULLY EXAMINE THE DIAGRAM ON PAGE 4.
3. AFTER READING THE INFORMATION SECTION, NAME THE 8 MAJOR STEP (PARTS) OF THE STRIPPRINTER. WRITE ON SCRAP PAPER AND CHECK YOUR ANSWERS WHEN FINISHED.
4. BRIEFLY DESCRIBE HOW THE STRIPPRINTER WORKS.
5. LIST AT LEAST 3 DISADVANTAGES OR LIMITATIONS OF THE STRIPPRINTER.
6. LIST AT LEAST 3 ADVANTAGES OF THE STRIPPRINTER.
7. WHENEVER YOU SEE A STRIPPRINTER ON A FIELD TRIP, CAREFULLY EXAMINE IT.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 035
1401 08 035 3

date: MAY 74 level: _____

skill title: USING THE HEADLINER

developed & written by: GLEN PETTIT

visuals by: _____

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO PHOTOGRAPHICALLY COMPOSE TYPE ON THE HEADLINER 820 COMPOSER.
2. HOW TO MIX CHEMICALS AND INSERT THE DEVELOPING TANK.
3. HOW TO INSERT THE TYPEMASTER.
4. HOW TO SET LETTER AND WORDSPACING.
5. HOW TO COMPOSE AND PROCESS WITH THE HEADLINER.

IN ORDER TO DO THIS YOU WILL NEED:

VARITYPER BRAND HEADLINER 820 PHOTO COMPOSING MACHINE
HEADLINER DEVELOPER
FIXER
3100 PAPER
820 TYPEMASTERS

WE WILL KNOW YOU CAN DO IT WHEN:

1. COMPOSITION IS SOLID, UNIFORMLY EXPOSED AND SPACED.
2. THE BACKGROUND IS CLEAN AND WHITE.
3. THE PAPER IS PROCESSED FOR MAXIMUM LIFE.

A TAPE OF THIS MODULE IS AVAILABLE.

GUIDE WORD

CIRCULAR - ROUND

INFORMATION

THERE ARE SEVERAL MODELS OF THE VARITYPER "HEADLINER" AVAILABLE AND ALL ARE TABLE-TOP PHOTO-COMPOSING MACHINES. THE HEADLINER IS FOR COMPOSING HEADLINES (TYPE 14 PT. AND LARGER). YOU NEED LARGER TYPE THAN THAT OF A STRIKE-ON (TYPEWRITER OR TEXT) MACHINE.

NOTE: THE WORD VARITYPER IS THE NAME OF THE COMPANY WHICH MANUFACTURES THE HEADLINER, BUT VARITYPER IS ALSO THE NAME OF ANOTHER TEXT STRIKE-ON COMPOSING MACHINE (MOD # 1401 08 031/ 1401 08 031 3) AND SHOULD NOT BE CONFUSED WITH THE HEADLINER.

VERY SIMPLY: THE HEADLINER HAS A CIRCULAR DISK. LIGHT IS EXPOSED THROUGH A NEGATIVE ON THE DISK TO THE PHOTOGRAPHIC PAPER. AFTER A MINIMUM LENGTH OF 33 CM. (13"), THE PAPER IS CUT OFF AND AUTOMATICALLY PROCESSED.

A HEADLINER COSTS $1895.00, TYPEMASTERS ARE $55.00 EACH, A 30 METER (100') ROLL OF PHOTOPAPER IS $10.00. CHEMICALS ARE ABOUT $3.00 PER LITER. (COSTS IN 1974) WE FIGURE THE HEADLINER COSTS US ABOUT 2¢ PER INCH TO USE, INCLUDING WASTE.

THE FOLLOWING 17 PAGES EXPLAIN THE OPERATION OF THE HEADLINER 820 IN DETAIL (FROM VARITYPER CORPORATION).

FACTS AND FEATURES

ELECTRICAL REQUIREMENTS

THE VARITYPER HEADLINER 820 NORMALLY OPERATES ON 115-VOLT, 60-CYCLE ALTERNATING CURRENT. MACHINES ARE AVAILABLE WHICH OPERATE ON 115-VOLT, 50-CYCLE AND 230-VOLT, 50 OR 60-CYCLE CURRENT. BEFORE PLUGGING IN THE MACHINE LINE CORD, CHECK THE ELECTRICAL SPECIFICATION PLATE ON THE REAR OF THE MACHINE TO MAKE CERTAIN IT WILL WORK WITH THE AVAILABLE POWER SOURCE.

HEADLINER TYPEMASTERS

HEADLINER TYPEMASTERS ARE MADE OF CLEAR, LONG-LASTING PLASTIC TO WHICH IS LAMINATED THE PHOTOGRAPHIC NEGATIVE OF THE TYPE. WITH FEW EXCEPTIONS, THE FIRST TWO DIGITS OF THE TYPEMASTER NUMBER SHOW ITS POINT SIZE; THE DIGITS FOLLOWING THE POINT SIZE SHOW THE STYLE OF TYPE. U OR L FOLLOWING THE TYPEMASTER NUMBER SHOWS THAT THE CHARACTERS ARE EITHER ALL UPPER CASE OR ALL LOWER CASE. THE POINT SIZE OF TYPEMASTERS WHICH DO NOT FIT THIS RULE CAN BE FOUND IN THE VARITYPER HEADLINER TYPEMASTER CATALOG.

INFORMATION

HEADLINER PAPER AND FILM

HEADLINER PAPER IS A PHOTO-SENSITIVE PAPER WHICH COMES IN 100-FT. (30.48 M.), 35 MM. ROLLS. SINCE THE HEADLINER IS DESIGNED TO OPERATE WITH THE WEIGHT AND EMULSION OF THIS PAPER, GOOD RESULTS CAN BE EXPECTED ONLY WHEN HEADLINER PAPER IS USED.

HEADLINER FILM COMES IN 50-FT. (15.13M.) ROLLS. THE SENSITIVE EMULSION OF THIS FILM IS ESPECIALLY MADE FOR HEADLINER USE. THE RESULTING COPY IS A POSITIVE TRANSPARENCY -- BLACK LETTERS ON A CLEAR BACKGROUND -- JUST RIGHT FOR SILK SCREEN, GRAVURE, AND VISUAL AID PROCESSES.

BOTH HEADLINER PAPER AND FILM ARE AVAILABLE WITH STICK-ON BACKING IN ROLLS OF 75 FT. (22.86 M.) AND 35 FT. (10.69 M).

ALL HEADLINER PAPER AND FILM IS PACKAGED IN LIGHT-PROOF BOXES WHICH ARE DESIGNED TO FIT INTO THE MACHINE'S PAPER WELL AND WHICH ARE EASY TO THROW AWAY.

DEVELOPING TANK

THE DEVELOPING TANK IS THE DARKROOM OF THE HEADLINER MACHINE. THROUGH A SERIES OF CHAIN-DRIVEN SPROCKETS, THE EXPOSED STRIP OF HEADLINER PAPER IS FED INTO THE THREE TANK COMPARTMENTS HOLDING THE CHEMICAL SOLUTIONS AND WATER WHICH DEVELOP, FIX, AND WASH IT. THE PROCESS IS AUTOMATICALLY TIMED TO PERMIT THE PAPER TO REMAIN IN THE SOLUTIONS JUST LONG ENOUGH TO PRODUCE A SHARP, PERMANENT PRINT.

CHEMICALS

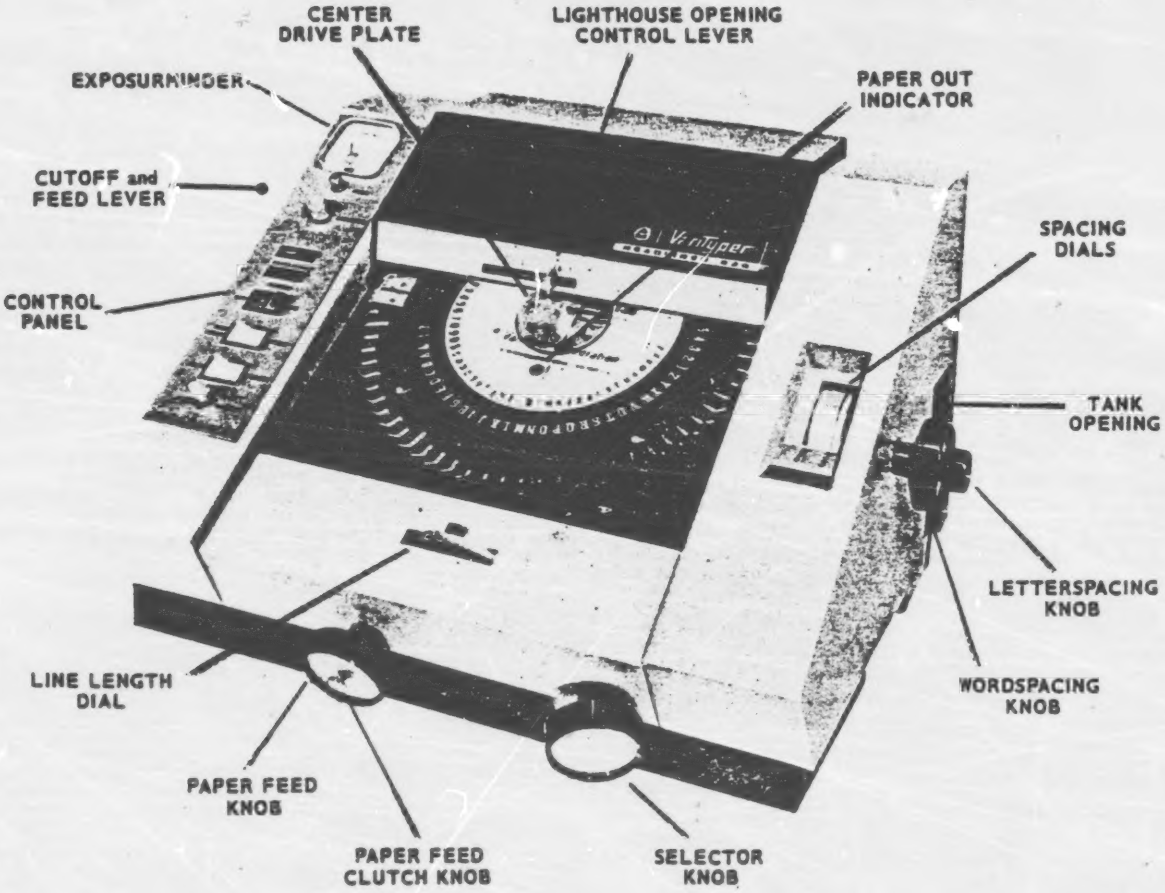
THE DEVELOPER AND FIXER USED IN THE DEVELOPING PROCESS ARE PREPARED SPECIFICALLY FOR HEADLINER USE. THE MIXING PROPORTIONS (CHEMICAL AND WATER) PRINTED ON THE PACKAGES WILL PRODUCE CLEAN, HIGH-CONTRAST PRINTS.

WATER

IN MOST INSTANCES, ORDINARY TAP WATER WILL GIVE GOOD RESULTS. IN CERTAIN PLACES, HOWEVER, THE MINERAL CONTENT OF THE WATER MAY BE SUCH THAT IT WILL UPSET THE DEVELOPING AND FIXING ACTION OF THE CHEMICALS. IN SUCH AREAS, DISTILLED WATER SHOULD BE USED INSTEAD OF TAP WATER.

INFORMATION

# of the VariTyper Headliner 820



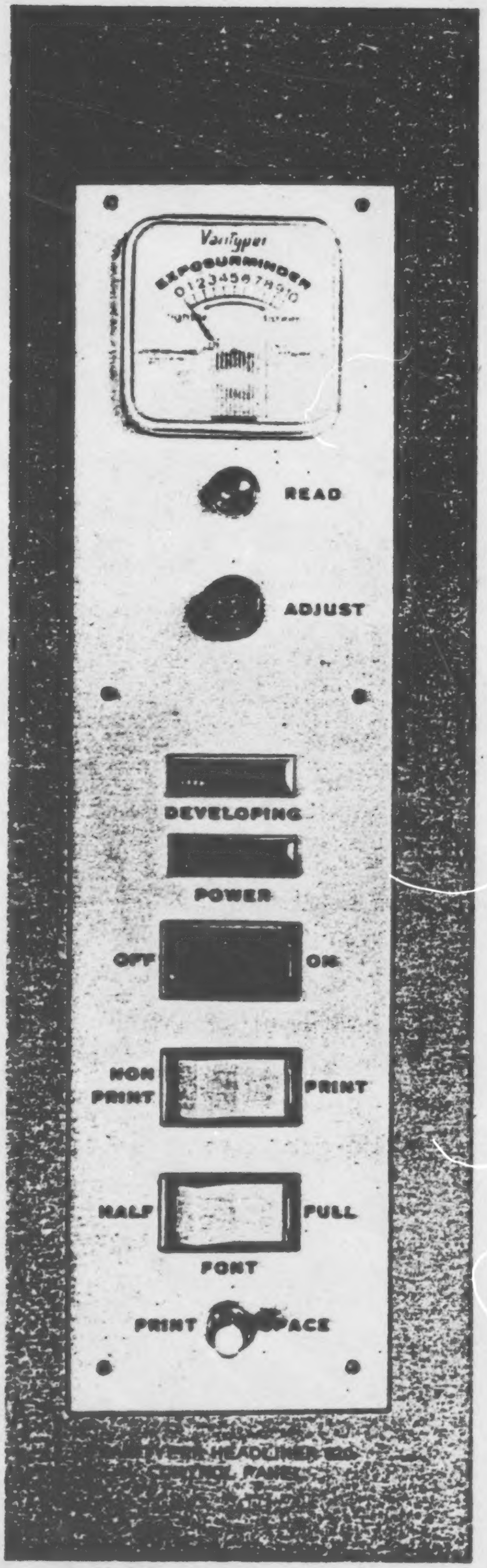
HEADLINER CHEMICALS are formulated especially for Headliner use.

The DEVELOPING TANK is the darkroom of the Headliner machine.

HEADLINER PAPER and FILM assure sharp, permanent prints every time.

INFORMATION

CONTROL PANEL



EXPOSURMINDER

THE EXPOSURMINDER SHOWS VISUALLY THE LIGHT-HOUSE LAMP CURRENT. THE EXPOSURMINDER ALLOWS THE OPERATOR TO SET THE LIGHT INTENSITY AT THE EXACT SETTING FOR PROPER CHARACTER DENSITY.

BESIDES BEING A SETTING CONTROL, THE EXPOSURMINDER PERMITS THE OPERATOR TO KEEP A CLOSE CHECK ON THE EXPOSURE ACTIVITY OF THE MACHINE DURING OPERATION. FOR SHORT TIMES, TOO LITTLE OR TOO MUCH VOLTAGE CONDITIONS WILL AFFECT THE INTENSITY OF THE EXPOSURE LIGHT. SINCE GOOD HEADLINER COPY DEPENDS GREATLY ON EVEN EXPOSURE, CHANGES IN THE VOLTAGE SUPPLY ENTERING THE MACHINE WILL BE DETECTED BY THE OPERATOR THROUGH THE EXPOSURMETER READING EACH TIME A CHARACTER IS PRINTED. A CONSTANT CHANGING VOLTAGE CONDITION AT THE SOURCE OF POWER SHOULD BE CORRECTED TO AVOID TIME-CONSUMING RECOMPOSITION.

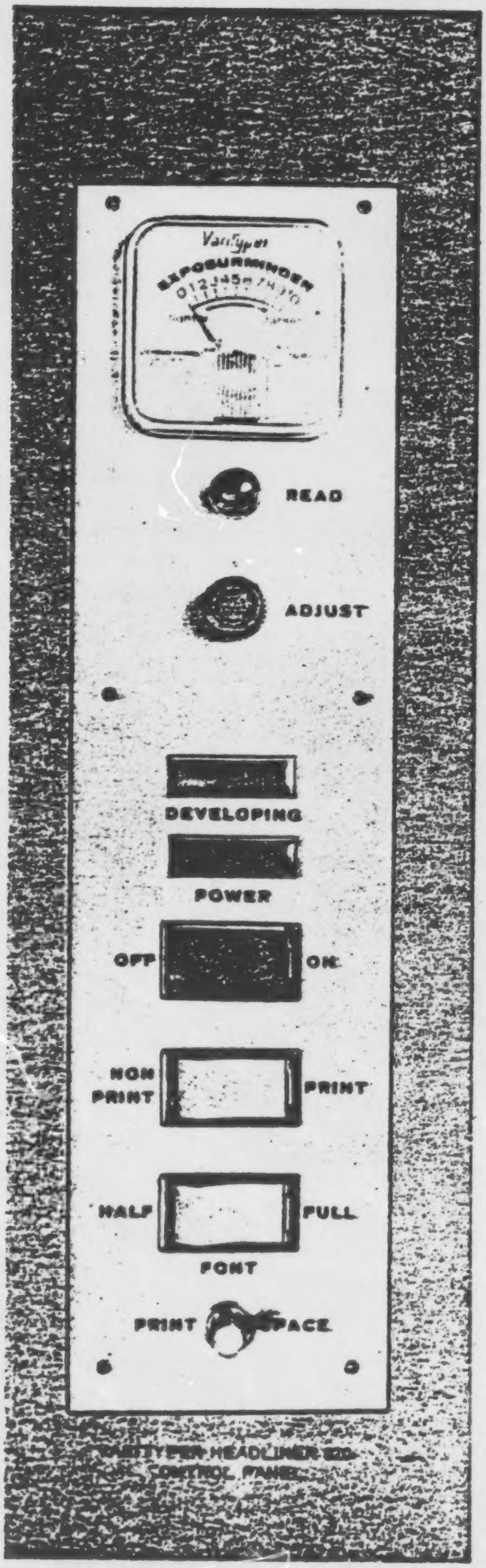
READ BUTTON

THE READ BUTTON IS USED WHEN SETTING THE EXPOSURMINDER AND AT ANY OTHER TIME TO CHECK THE VOLTAGE SUPPLY ENTERING THE MACHINE. IT MUST BE REMEMBERED THAT WHEN THE READ BUTTON IS OPERATED, CURRENT FLOWS THROUGH THE EXPOSURMINDER AND THE EXPOSURE LIGHT. THEREFORE, IF AN EXPOSURE ADJUSTMENT IS TO BE MADE DURING COMPOSITION, SLIDE A PIECE OF OPAQUE PAPER BETWEEN THE TYPEMASTER AND THE LIGHTHOUSE TO PREVENT LIGHT FROM THE EXPOSURE LAMP FROM REACHING THE COPY IN THE MACHINE.

ADJUST KNOB

THE ADJUST KNOB IS USED TO SET THE EXPOSURMINDER AT THE DESIRED EXPOSURE LIGHT SETTING. TURNING THE KNOB TO THE LEFT WILL CUT DOWN CURRENT FLOW THROUGH THE METER MOVING THE METER NEEDLE TOWARD THE LEFT SIDE OF THE SCALE

INFORMATION



MARKED "LIGHTER". TURNING THE KNOB TO THE RIGHT WILL RAISE CURRENT FLOW THROUGH THE METER MOVING THE NEEDLE TOWARD THE RIGHT SIDE OF THE SCALE MARKED "DARKER". RAISING OR LOWERING CURRENT FLOW WILL RAISE OR LOWER THE EXPOSURE LIGHT'S INTENSITY.

INDICATOR LIGHTS

DEVELOPING LIGHT - THE AMBER DEVELOPING LIGHT GOES ON A FEW SECONDS AFTER THE CUTOFF AND FEED LEVER IS RAISED AND SHOWS THE EXPOSED STRIP HAS ENGAGED THE TANK DRIVE SPROCKET AND IS ON THE WAY THROUGH THE DEVELOPING TANK.

POWER LIGHT - THE RED POWER LIGHT LIGHTS WHEN THE MACHINE SWITCH IS MOVED TO "ON", SHOWING THAT THE MOTOR IS RUNNING AND THE MACHINE MAY BE OPERATED.

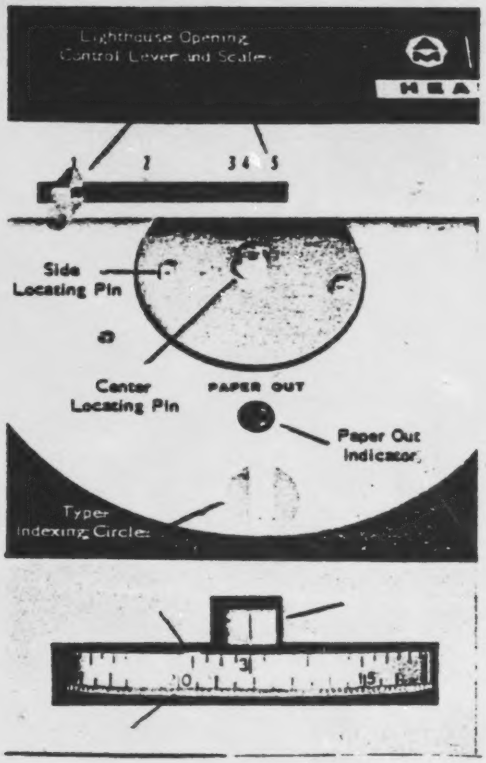
SWITCHES

MACHINE SWITCH (OFF-ON) -- THE MACHINE SWITCH WILL TURN THE MACHINE ON WHEN MOVED TO THE APPROPRIATE MARKING. WHEN THE SWITCH IS MOVED TO "OFF", THE MOTOR MAY CONTINUE TO OPERATE FOR A FEW SECONDS. THIS IS TO ALLOW THE TANK DRIVE SPROCKETS TO POSITION THEMSELVES, MAKING REMOVAL AND INSERTION OF THE DEVELOPING TANK EASIER.

PRINT-NONPRINT SWITCH -- WHEN COPY IS COMPOSED ONLY FOR THE PURPOSE OF FINDING THE LENGTH OF THE LINE ON THE LINE LENGTH DIAL, THE PRINT-NONPRINT SWITCH IS MOVED TO THE NONPRINT POSITION TO KEEP THE EXPOSURE LIGHT FROM OPERATING. AT ALL OTHER TIMES DURING COMPOSITION, THE SWITCH MUST BE SET IN THE PRINT POSITION.

FONT SWITCH - THE FONT SWITCH IS USED TO SET THE MACHINE FOR FULL OR HALF FONT OPERATION DEPENDING ON THE TYPEMASTER BEING USED. ALL TYPEMASTERS ARE MARKED TO SHOW AT WHICH SETTING THEY ARE TO BE USED.

INFORMATION



PRINT-SPACE SWITCH -- THE PRINT-SPACE SWITCH LEVER IS MOVED TO THE LEFT TO PRINT; TO THE RIGHT TO SPACE BETWEEN WORDS. WHEN USING THE SWITCH, THE LEVER SHOULD BE HELD IN ITS OPERATED POSITION ONLY LONG ENOUGH TO SET THE PRINT OR SPACE MECHANISM IN OPERATION. IF HELD TOO LONG, THE MACHINE WILL DOUBLE CYCLE, RESULTING IN AN EXTRA COPY OR DOUBLE SPACE BETWEEN WORDS.

PAPER OUT LIGHT

WHEN THE PAPER OUT LIGHT GOES ON, IT SHOWS THAT THE END OF THE ROLL OF HEADLINER PAPER HAS BEEN REACHED. THE OPERATOR SHOULD COMPLETE THE WORD BEING PRINTED AND DEVELOP THE STRIP, THEN PUT IN A NEW ROLL OF HEADLINER PAPER.

CUTOFF AND FEED LEVER

AFTER COMPOSITION HAS BEEN COMPLETED, THE CUTOFF AND FEED LEVER IS RAISED TO CUT THE EXPOSED STRIP AND FEED IT INTO THE DEVELOPING TANK. WHEN THE PAPER CATCHES THE TANK DRIVE SPROCKET JUST BEFORE ENTERING THE DEVELOPING TANK, THE DEVELOPING LIGHT WILL GO ON AFTER WHICH THE CUTOFF AND FEED LEVER MAY BE RELEASED.

LIGHTHOUSE OPENING CONTROL LEVER

THE LIGHTHOUSE OPENING CONTROL LEVER IS USED TO ADJUST THE LIGHTHOUSE OPENING TO FIT THE SIZE OF THE CHARACTERS ON THE TYPEMASTER BEING USED. THE LEVER IS MOVED TO THE CONTROL LEVER INDICATOR SCALE DESIGNATION WHICH IS SHOWN ON ALL TYPEMASTERS.

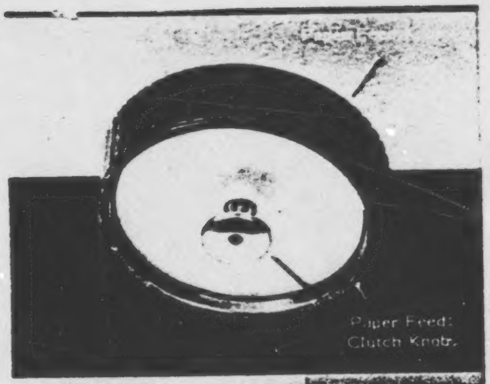
LINE LENGTH DIAL

THE LINE LENGTH DIAL SHOWS THE AMOUNT OF PAPER BEING ADVANCED DURING PRINTING AND REGISTERS THE FULL TOTAL IN INCHES (TOP SCALE) AND PICAS (BOTTOM SCALE). THE DIAL CAN BE RESET TO ZERO BY TURNING IT BY HAND IN EITHER DIRECTION. HAND OPERATION OF THE DIAL DOES NOT FEED PAPER.

INFORMATION

CHARACTER SELECTOR KNOB

THE CHARACTER SELECTOR KNOB IS THE LARGE KNOB ON THE RIGHT FRONT SIDE OF THE MACHINE. IT CAN BE TURNED IN EITHER DIRECTION TO POSITION THE CHARACTER TO BE PRINTED WITHIN THE TYPE INDEXING CIRCLE.

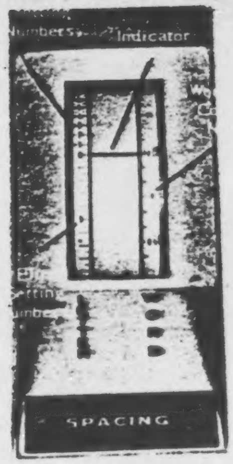


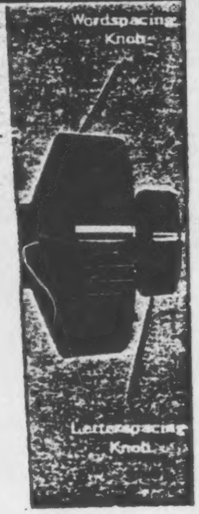
PAPER FEED KNOB

THE PAPER FEED KNOB IS THE LARGE KNOB ON THE LEFT FRONT SIDE OF THE MACHINE. IT IS USED TO ADVANCE PAPER BY HAND AND CAN BE TURNED TO THE RIGHT ONLY.

PAPER FEED CLUTCH KNOB

THE PAPER FEED CLUTCH KNOB IS THE SMALL METAL KNOB IN THE CENTER OF THE PAPER FEED KNOB. IT IS USED TO START AND STOP THE PAPER FEED CLUTCH MECHANISM. WHEN PRINTING, THE FEED CLUTCH KNOB MUST BE PUSHED IN SO THAT PAPER FEED CAN TAKE PLACE. WITH THE FEED CLUTCH STARTED, PAPER CAN BE FED BY HAND BY TURNING THE PAPER FEED KNOB CLOCKWISE.





WORDSPACING DIAL AND KNOB

THE WORDSPACING KNOB IS USED TO SET THE WORDSPACING DIAL FOR THE POINT SIZE OF THE TYPEMASTER BEING USED SO THAT THE PROPER AMOUNT OF PAPER WILL BE FED BETWEEN WORDS. THE DIAL SETTING CAN BE RAISED OR LOWERED WHEN COPYFITTING OR TO GET SPECIAL EFFECTS.

LETTERSPACING DIAL AND KNOB

THE LETTERSPACING KNOB IS THE SMALL KNOB LOCATED IN THE CENTER OF THE WORDSPACING KNOB. IT IS USED TO SET THE LETTERSPACING DIAL WHICH DETERMINES THE AMOUNT OF SPACE BETWEEN CHARACTERS. THE NORMAL SETTING FOR ALL TYPEMASTERS IS ZERO. THIS SETTING CAN BE RAISED OR LOWERED WHEN COPYFITTING OR TO OBTAIN SPECIAL EFFECTS.

INFORMATION

OPERATING INSTRUCTIONS

PREPARING THE HEADLINER 820 FOR OPERATION

MIX DEVELOPER AND FIXER SOLUTIONS

HEADLINER CHEMICALS COME IN POWDER FORM AND ARE DISSOLVED IN WATER ACCORDING TO THE INSTRUCTIONS PRINTED ON THE PACKAGES TO FORM LIQUID CONCENTRATES. THESE CONCENTRATES SHOULD BE KEPT IN TIGHTLY CAPPED AMBER BOTTLES AND STORED IN A COOL PLACE OUT OF DIRECT LIGHT.

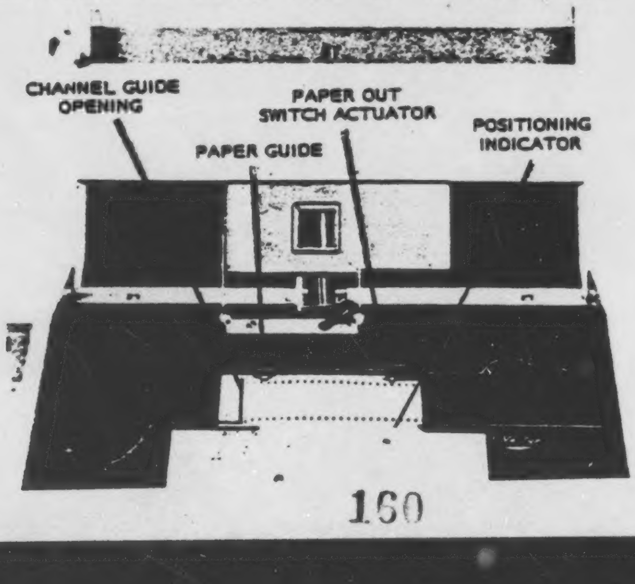
THE CONCENTRATES ARE THEN WATERED DOWN WITH EQUAL PARTS OF WATER TO FORM THE SOLUTIONS USED IN THE DEVELOPING TANK TO PROCESS BOTH PAPER AND FILM. WEAKER SOLUTIONS (1:2 RATIO) MAY BE USED TO PROCESS PAPER. HOWEVER, THE 1:1 SOLUTIONS WILL PROVE BETTER SINCE THIS RATIO WILL SERVE ANY PROCESSING EMERGENCY. WATER USED TO WATER DOWN CONCENTRATES SHOULD BE APPROXIMATELY 68 DEGREES F. (20 DEGREES C.

FILL AND INSERT DEVELOPING TANK

THE BOTTOM SECTION OF THE DEVELOPING TANK IS MARKED TO SHOW THE COMPARTMENTS FOR DEVELOPER, FIXER AND WATER. A STEP INSIDE EACH COMPARTMENT INDICATES THE MAXIMUM SOLUTION LEVEL. POUR DEVELOPER AND FIXER CONCENTRATES INTO THE RIGHT COMPARTMENTS TO HALF FULL. THEN, ADD WATER TO BRING THE LEVEL UP TO THE SOLUTION LEVEL STEP. FILL THE WATER COMPARTMENT TO THE PROPER LEVEL.

AFTER THE TANK HAS BEEN FILLED, PLACE THE TOP SECTION INTO THE BOTTOM SECTION MAKING CERTAIN THAT THE TAB OF THE TOP SECTION IS PROPERLY SEATED IN THE SLOT OF THE BOTTOM SECTION.

PUT THE TANK INTO THE TANK OPENING IN THE RIGHT SIDE OF THE MACHINE AND PUSH IT IN AS FAR AS IT WILL GO.



INFORMATION

LOAD MACHINE WITH PAPER

RAISE THE FRONT COVER AND THE LIGHTHOUSE. DISENGAGE THE PAPER FEED CLUTCH. INSERT THE BOX OF PAPER INTO THE PAPER WELL AND FEED THE LEAD STRIP UNDER THE PAPER OUT SWITCH ACTUATOR, ALONG THE CHANNEL GUIDE UNDER THE TOP EDGE OF THE POSITIONING INDICATOR, UNDER THE PAPER GUIDE, AND INTO THE OPENING AT THE LEFT END OF THE CHANNEL GUIDE. PUSH THE PAPER INTO THE OPENING UNTIL IT TOUCHES THE FEED SPROCKET. PUSH THE FEED CLUTCH KNOB IN AND TURN THE PAPER FEED KNOB. IF THE PAPER DOES NOT FEED AS THE KNOB IS TURNED, PUSH THE PAPER DEEPER INTO THE OPENING UNTIL IT IS PROPERLY ENGAGED WITH THE FEED SPROCKET. LOWER THE LIGHTHOUSE AND FRONT COVER.

WHEN THE SUPPLY OF HEADLINER PAPER IN THE MACHINE IS USED UP, DISENGAGE THE PAPER FEED CLUTCH AND REMOVE THE EMPTY BOX FROM THE WELL. PULL THE END OF THE ROLL OUT OF THE MACHINE AND PUT IN A NEW ROLL AS DESCRIBED ABOVE.

INSERT TYPEMASTER

SLIDE THE TYPEMASTER UNDER THE LIGHTHOUSE SO THAT THE CENTER DRIVE PLATE LOCATING PIN ENTERS THE CENTER HOLE IN THE TYPEMASTER. TURN THE SELECTOR KNOB UNTIL THE SIDE LOCATING PINS ENTER THE HOLES IN THE TYPEMASTER. WHEN THE TYPEMASTER DROPS INTO POSITION, PRESS IT DOWN ON THE DRIVE PLATE TO MAKE CERTAIN IT IS FIRMLY SEATED.

TO CHANGE TYPEMASTERS DURING COMPOSITION, LIFT THE TYPEMASTER OFF THE CENTER DRIVE PLATE AND SLIDE IT OUT OF THE MACHINE. INSERT THE NEW TYPEMASTER IN THE MACHINE AS DESCRIBED ABOVE.

SET LIGHTHOUSE OPENING

MOVE THE LIGHTHOUSE OPENING CONTROL LEVER TO THE SETTING SHOWN ON THE TYPEMASTER MAKING CERTAIN THE LEVER SNAPS INTO POSITION.

SET WORDSPACING DIAL

USING THE LARGE NUMBERS ON THE RIGHT SIDE OF THE WORDSPACING DIAL, TURN THE WORDSPACING KNOB UNTIL THE NUMBER ON THE DIAL WHICH CORRESPONDS TO THE POINT SIZE OF THE TYPEMASTER BEING USED IS POSITIONED WITH THE INDICATOR MARK. IF ADDITIONAL SPACE IS DESIRED BETWEEN WORDS, TURN THE WORDSPACING DIAL TO A LARGER POINT SIZE SETTING. (SEE NOTE IN FOLLOWING STEP.)

INFORMATION

SET LETTERSPACING DIAL

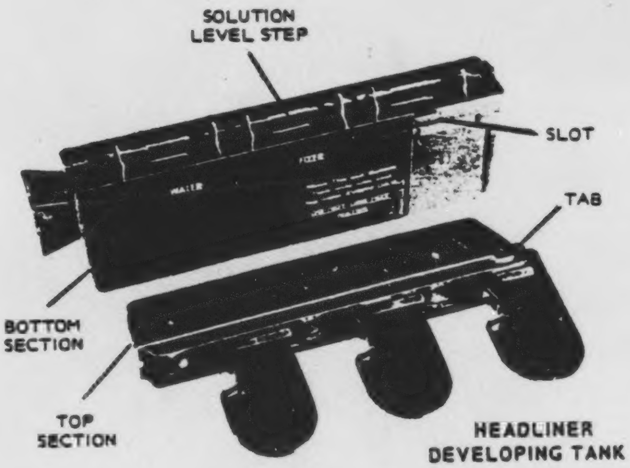
TURN THE LETTERSPACING KNOB UNTIL ZERO ON THE LETTERSPACING DIAL IS POSITIONED WITH THE INDICATOR MARK. ZERO SETTING IS NORMAL SPACING FOR ALL HEADLINER TYPEMASTERS. SETTING THE DIAL ON THE MINUS FIGURES ABOVE ZERO OR ON THE PLUS FIGURES BELOW ZERO WILL LOWER OR RAISE THE SPACE BETWEEN CHARACTERS. (NOTE: TO PREVENT LOST MOTION IN THE ADJUSTMENT MECHANISMS OF THE WORDSPACING AND LETTERSPACING DIALS FROM INTERFERING WITH ACCURATE SETTINGS, ALWAYS APPROACH THE DESIRED SETTING FROM THE SAME DIRECTION. FOR EXAMPLE, WHEN ADJUSTING THE WORDSPACING, ALWAYS TURN THE DIAL TO A HIGHER SETTING NUMBER THAN THE DESIRED SETTING, THEN APPROACH THE DESIRED SETTING FROM THE DIRECTION OF THE HIGHER NUMBER. IF THE CORRECT SETTING IS OVERSHOT, RETURN TO THE HIGHER SETTING NUMBER BEFORE REMAKING THE ADJUSTMENT.

WHEN ADJUSTING THE LETTERSPACING, TURN THE DIAL TO MINUS 9, THEN TO THE DESIRED SETTING. IF THE SETTING IS OVERSHOT, RETURN TO MINUS 9 BEFORE REMAKING THE ADJUSTMENT.)

SET FONT SWITCH

MOVE THE FONT SWITCH TO FULL FONT OR HALF FONT, AS SHOWN ON THE TYPEMASTER BEING USED.

MOST HEADLINER TYPEMASTERS ARE FULL FONTS; THAT IS, THEY CONTAIN BOTH UPPER AND LOWER CASE ALPHABETS AND ARE USED IN THE FULL FONT SWITCH POSITION. TYPEMASTERS WITH THE DESIGNATION U (UPPER CASE) OR L (LOWER CASE) FOLLOWING THE STYLE NUMBER ARE TYPEMASTERS WHICH CONTAIN ONLY THE UPPER OR LOWER CASE ALPHABET AND ARE USED IN THE HALF FONT SWITCH POSITION. NO OTHER ADJUSTMENT OR OPERATIONAL CHANGE IS REQUIRED FOR THEIR USE.



HEADLINER DEVELOPING TANK

INFORMATION

SET EXPOSURMINDER

SET THE EXPOSURMINDER BY PRESSING THE READ BUTTON AND TURNING THE ADJUST KNOB UNTIL THE EXPOSURMINDER NEEDLE IS AT 5 ON THE DIAL. FIVE IS THE NORMAL SETTING FOR ALL COMPOSITION. THE SETTING DOES NOT HAVE TO BE CHANGED FOR DIFFERENT SIZES OR STYLES OF TYPE. IT CAN, HOWEVER, BE ADJUSTED TO LIGHTER OR DARKER TO MEET PARTICULAR REQUIREMENTS WHERE UNDER-EXPOSURE OR OVEREXPOSURE IS DESIRABLE.

SET LINE LENGTH DIAL

SET THE LINE LENGTH DIAL AT ZERO. THE DIAL CAN BE RESET TO ZERO ANY TIME DURING COMPOSITION.

COMPOSING COPY ON THE HEADLINER 820

WHILE PUTTING IN A NEW ROLL OF HEADLINER PAPER, THE LEAD STRIP WILL BECOME EXPOSED TO LIGHT AND SHOULD BE REMOVED FROM THE LIGHTHOUSE AREA. TURN THE PAPER FEED KNOB CLOCKWISE UNTIL 4 INCHES (10.16 CM.) OF PAPER ARE FED INTO THE MACHINE.

TURN THE SELECTOR KNOB UNTIL THE FIRST LETTER TO BE PRINTED IS NEARLY CENTERED IN THE TYPE INDEXING CIRCLE. MOVE THE PRINTSPACE LEVER TO THE PRINT POSITION RELEASING IT IMMEDIATELY AFTER THE PRINT MECHANISM IS SET IN OPERATION. IT IS NOT NECESSARY TO CENTER THE CHARACTER PERFECTLY IN THE INDEXING CIRCLE BECAUSE EXACT CHARACTER POSITIONING IS DONE AUTOMATICALLY BY THE MACHINE. FOR THIS REASON, THE SELECTOR KNOB SHOULD NOT BE HELD TIGHTLY WHILE THE MACHINE IS PRINTING AS THIS MAY INTERFERE WITH THE AUTOMATIC CENTERING OF THE CHARACTER. FOLLOW THE SAME PROCEDURE FOR EACH LETTER IN THE WORD. MOVE THE PRINT-SPACE LEVER TO THE SPACE POSITION FOR SPACE BETWEEN WORDS.

AFTER COMPOSITION HAS BEEN COMPLETED, TURN THE PAPER FEED KNOB UNTIL 7 INCHES (17.78 CM.) OF PAPER HAVE BEEN FED INTO THE MACHINE TO ADVANCE THE LAST CHARACTER PRINTED BEYOND THE CUTTING KNIFE MECHANISM. RAISE THE CUTOFF AND FEED LEVER AND HOLD IT UP UNTIL THE AMBER DEVELOPING LIGHT GOES ON, THEN RELEASE THE LEVER.

THE LONGEST STRIP WHICH CAN BE PRINTED AND SAFELY STORED IN THE MACHINE BEFORE DEVELOPING IS ABOUT 4 1/2 FEET (1.37M). WITHIN 6 INCHES(15.24 CM.) OF THIS MAXIMUM LENGTH, A BELL SOUNDS TO SIGNAL THE OPERATOR TO END THE WORD OR LINE OF COPY. IF COMPOSITION IS CONTINUED, THE MACHINE WILL AUTOMATICALLY SHUT OFF AT 4 1/2 FEET. WHEN THIS OCCURS, FOLLOW THE SAME PROCEDURE OUTLINED IN THE PARAGRAPH ABOVE. RAISING THE CUTOFF AND FEED LEVER WILL START THE MACHINE.

INFORMATION

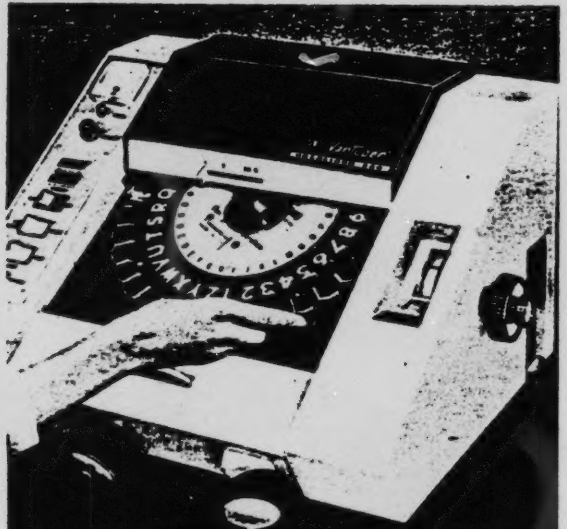
THE SHORTEST LENGTH OF PAPER WHICH CAN BE PROCESSED IN THE DEVELOPING TANK IS 13 INCHES (33.02 CM.). THE CUTOFF AND FEED LEVER CANNOT BE RAISED BEFORE THIS MINIMUM LENGTH PASSES BEYOND THE CUTTING KNIFE MECHANISM. IN CASES OF SHORT-LINE COMPOSITION, MANUALLY FEED PAPER AFTER THE WORD OR LINE HAS BEEN COMPLETED UNTIL THE 13-INCH MINIMUM STRIP HAS BEEN FED INTO THE STORAGE CHAMBER, THEN RAISE THE CUTOFF AND FEED LEVER.

THE DEVELOPING PROCESS IS COMPLETELY AUTOMATIC AND DOES NOT REQUIRE THE OPERATOR'S ATTENTION; THEREFORE, A SECOND STRIP MAY BE COMPOSED AS THE FIRST IS BEING DEVELOPED. DO NOT DEVELOP THE SECOND STRIP BEFORE THE AMBER DEVELOPING LIGHT GOES OUT.

USING FILM IN THE HEADLINER

FILM IS EXPOSED IN THE VARITYPER HEADLINER 820 IN THE SAME MANNER AND AT THE SAME MACHINE SETTINGS AS PAPER. RESULTS ON FILM ARE SHARP AND CRISP -- VERY GOOD FOR ALL TRANSPARENCIES.

AFTER THE FILM HAS BEEN PROCESSED IT MUST BE HUNG TO DRY. DRYING TIME CAN BE SHORTENED BY WIPING OFF EXTRA WATER WITH A SPONGE. USING HARD MATERIAL OR THE FINGERS TO WIPE THE FILM MAY SCRATCH THE EMULSION RESULTING IN A FAULTY PRINT.



COPYFITTING

IT IS SOMETIMES DESIRABLE TO SET A HEADING OR BLOCK OF COPY TO A PRESCRIBED WIDTH FOR A SPECIFIC EFFECT IN A LAYOUT. BY MEANS OF THE HEADLINER METHOD OF COPYFITTING, HEADINGS OR COPY MAY BE SET TO VERY CLOSELY APPROACH A PRE-SET WIDTH. COPYFITTING CAN BE DONE BY LETTERSPACING OR BY WORDSPACING. EITHER METHOD KEEPS THE EQUAL SPACING OF THE WORDS.

INFORMATION

TO COPYFIT BY LETTERSPACING

1. PULL OUT THE PAPER FEED CLUTCH KNOB.
2. SET THE LINE LENGTH DIAL AT ZERO.
3. SET THE LETTERSPACING DIAL AT ZERO.
4. MOVE THE PRINT-NONPRINT SWITCH TO NONPRINT POSITION.
5. COMPOSE THE COPY AND NOTE THE LENGTH OF THE LINE ON THE LINE LENGTH DIAL.
6. SUBTRACT THE SHOWN LENGTH FROM THE DESIRED LENGTH TO DETERMINE THE LINE SHORTAGE.
7. COUNT THE NUMBER OF CHARACTERS IN THE LINE INCLUDING ALL WORD SPACES AND PUNCTUATION AS FULL CHARACTERS.
8. IN THE COPYFITTING CHART SUPPLIED WITH THE HEADLINER 820, FIND THE COLUMN HEADED BY THE NUMBER OF CHARACTERS COUNTED IN THE TEST LINE. IN THE EXTREME LEFT COLUMN, UNDER THE HEADING "LINE SHORTAGE", FIND THE AMOUNT OF INCREASE (DETERMINED IN STEP 6) NECESSARY TO STRETCH THE LINE TO THE DESIRED LENGTH. THE LETTERSPACING DIAL SETTING IS WHERE THE NUMBER OF CHARACTERS AND LINE SHORTAGE COLUMNS INTERSECT. (FOR HALF-FONT TYPEMASTERS, DIVIDE THE DIAL SETTING BY TWO.) SET THE DIAL AT THE NUMBER INDICATED.
9. PUSH IN THE PAPER FEED CLUTCH KNOB.
10. MOVE THE PRINT-NONPRINT SWITCH TO THE PRINT POSITION.
11. PRINT THE COPY.

TO COPYFIT BY WORDSPACING

1. PULL OUT THE PAPER FEED CLUTCH KNOB.
2. SET THE LINE LENGTH DIAL AT ZERO.
3. SET THE WORDSPACING DIAL TO MATCH THE POINT SIZE OF THE TYPEMASTER BEING USED.
4. MOVE THE PRINT-NONPRINT SWITCH TO THE NONPRINT POSITION.
5. COMPOSE THE COPY AND NOTE THE LENGTH OF THE LINE ON THE LINE LENGTH DIAL.
6. SUBTRACT THE INDICATED LENGTH FROM THE DESIRED LENGTH TO DETERMINE THE AMOUNT OF SPACE TO BE ADDED.
7. COUNT THE NUMBER OF WORDS IN THE LINE.
8. IN THE WORDSPACING SECTION OF THE COPYFITTING CHART SUPPLIED WITH THE HEADLINER 820, FIND THE COLUMN HEADED BY THE NUMBER OF WORDS COUNTED. IN THE LINE SHORTAGE COLUMN, FIND THE AMOUNT OF INCREASE (DETERMINED IN STEP 6) NECESSARY TO STRETCH THE LINE TO THE DESIRED LENGTH. THE WORDSPACING DIAL ADJUSTMENT FIGURE IS WHERE THE NUMBER OF WORDS AND LINE SHORTAGE COLUMNS INTERSECT. ADD THIS FIGURE TO THE SMALLER FIGURE ALONGSIDE THE POINT SIZE SETTING AT WHICH THE DIAL IS SET. ADVANCE THE DIAL TO THE NEW SETTING.
9. PUSH IN THE PAPER FEED CLUTCH KNOB.
10. MOVE THE PRINT-NONPRINT SWITCH TO THE PRINT POSITION.
11. PRINT THE COPY.

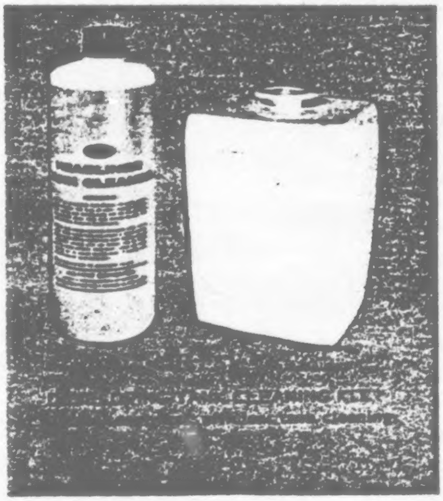
INFORMATION

IN COPYFITTING BY WORDSPACING, IT MUST BE REMEMBERED: THE LARGER THE SIZE OF THE TYPEMASTER USED, AN EQUALLY SMALLER AMOUNT OF SPACE WILL BE AVAILABLE FOR STRETCHING THE LINE. IN THE CASE OF A 72-POINT TYPEMASTER, THE NORMAL WORDSPACING DIAL SETTING IS AT ITS MAXIMUM, AND CANNOT BE MOVED FURTHER. THEREFORE, A 72-POINT TYPEMASTER CANNOT BE WORDSPACED. THE SMALLER POINT SIZE TYPES WILL OFFER THE GREATEST RANGE FOR WORDSPACING PURPOSES.

HOW TO CARE FOR YOUR VARITYPER HEADLINER 820

THE VARITYPER HEADLINER 820 IS AN EXACT MACHINE WHICH IS DESIGNED TO GIVE YEARS OF FINE SERVICE. LIKE ALL OTHER EXACT EQUIPMENT, IT NEEDS A CERTAIN AMOUNT OF MAINTENANCE FOR PROPER OPERATION. THE EFFORT INVOLVED IN ITS CARE IS LITTLE -- BUT IT IS IMPORTANT.

DEVELOPING TANK



AT THE END OF EACH DAY'S OPERATION (AT CACC: 4 - 5 DAYS), THE DEVELOPING TANK SHOULD BE EMPTIED AND BOTH SECTIONS WASHED WITH COOL TAP WATER. NEVER USE HOT WATER.

LEAVE THE TOP AND BOTTOM SECTIONS APART AND OUTSIDE THE MACHINE OVERNIGHT.

AFTER A FEW WEEKS USAGE, A SILVER DEPOSIT MAY FORM IN THE DEVELOPER SECTION OF THE TANK. IF THIS DEPOSIT BECOMES TOO HEAVY, IT WILL STAIN THE PRINTING PAPER. IF THE MACHINE IS USED DAILY, SCRUB THE TANK ONCE A WEEK WITH A DETERGENT IN WARM (NOT HOT) WATER MAKING SURE TO GET DOWN TO THE BOTTOM OF THE DEVELOPER SECTION.

FOR EASIER, FASTER, AND MORE EFFICIENT DEVELOPING TANK CLEANING, USE THE HEADLINER TANK CLEANING KIT (AVAILABLE AS A SUPPLY ITEM). THE KIT CONSISTS OF A SUBMERSION TANK AND CLEANING CHEMICAL WHICH CLEANS THE TANK IN JUST A FEW MINUTES. (CLEAN ONCE A WEEK.)

TO PREVENT THE DEVELOPING TANK FROM WARPING, DO NOT LAY IT ON A RADIATOR OR ANY OTHER HOT SURFACE.

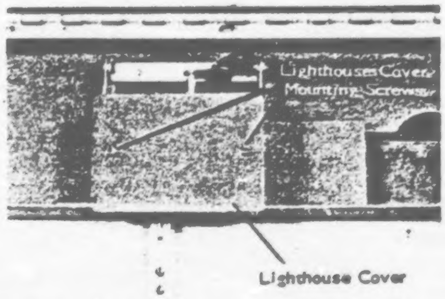
INFORMATION

DEVELOPING TANK COMPARTMENT AND STORAGE CHAMBER

CLEAN THE BOTTOM OF THE DEVELOPING TANK COMPARTMENT OCCASIONALLY WITH A DAMP CLOTH TO PREVENT THE EXTRA BUILD-UP OF SPILLED CHEMICALS. REMOVE ANY SMALL PIECES OF PAPER OR FILM FROM THE EXPOSED PAPER STORAGE COMPARTMENT. TO OPEN THE BACK COVER, LOOSEN THE TWO LOCK SCREWS AND SLIDE THE LOCKS TO THE SIDE. WHEN CLOSING THE COVER, BE SURE THE LOCKS ARE PROPERLY POSITIONED AND THE LOCK SCREWS TIGHTENED TO PREVENT LIGHT FROM ENTERING THE STORAGE COMPARTMENT.

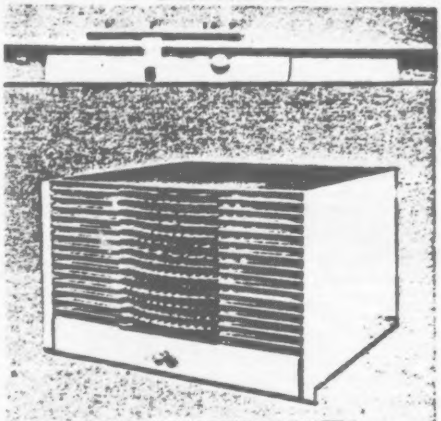
LIGHTHOUSE BULB REPLACEMENT

EACH TIME A CHARACTER IS PRINTED, THE EXPOSURMINDER NEEDLE MOVES TO THE SETTING FIGURE. IF THE NEEDLE FAILS TO MOVE IT IS A SIGN THAT THE LIGHTHOUSE BULB IS EITHER LOOSE OR BURNED OUT. TO REPLACE A BURNED-OUT LIGHTHOUSE BULB: REMOVE THE TWO SCREWS HOLDING THE LIGHTHOUSE COVER AND REMOVE THE COVER. PUSH IN AND TURN THE BAYONET-TYPE BULB TO THE LEFT TO RELEASE IT AND PULL IT OUT OF THE SOCKET. INSERT THE NEW BULB IN THE SOCKET, PUSH IN, AND TURN IT TO THE RIGHT. ON SOME EARLY HEADLINER 820 MACHINES, A SCREW TYPE BULB IS USED. REPLACE THE LIGHTHOUSE COVER.



TYPEMASTERS

TYPEMASTERS SHOULD ALWAYS BE STORED IN A FLAT POSITION. DO NOT LAY TYPEMASTERS ON A HOT SURFACE. KEEP THEM FREE FROM DUST AS LARGE DUST PARTICLES MAY CAUSE DEFECTS IN THE PRINT. TYPEMASTERS MAY BE WASHED WITH WATER IF THEY BECOME EXTRA DIRTY.



HEADLINER TYPEMASTER CABINET®
...the ideal storage place for your TypeMasters.

CARRYING HANDLES

A DENT IN EACH SIDE OF THE BASE WILL MAKE CARRYING THE MACHINE EASIER. NEVER USE THE KNOBS OR CUTOFF LEVER TO LIFT THE MACHINE.

INFORMATION

TROUBLESHOOTING AIDS

FAULT	PROBABLE CAUSE	REMEDY
BLANK PAPER AFTER PRINTING AND DEVELOPING	CHEMICALS NOT CORRECTLY MIXED OR IN WRONG TANK COMPARTMENTS	REPLACE CHEMICALS
	EXPOSURE BULB IS LOOSE OR BURNED OUT	TIGHTEN BULB OR REPLACE WITH NEW ONE
INDISTINCT OR GRAYISH CHARACTERS	EXPOSURMINDER SETTING TOO LOW	SET EXPOSURMINDER AT HIGHER SETTING
	DEVELOPING SOLUTION HAS BECOME WEAK FROM USE	REPLACE WITH FRESH DEVELOPER
CHARACTERS NOT SHARP	TYPEMASTER NOT FIRMLY SEATED ON CENTER DRIVE PLATE	PRESS TYPEMASTER DOWN ON CENTER DRIVE PLATE
	EXPOSURMINDER SETTING TOO HIGH	SET EXPOSURMINDER AT LOWER SETTING
	WARPED TYPEMASTER	IF ONLY CERTAIN CHARACTERS OF ONE TYPEMASTER ARE NOT SHARP, THE TYPEMASTER IS WARPED AND SHOULD BE REPLACED
ONE SIDE OF CHARACTERS CUT OFF	LIGHTHOUSE OPENING INCORRECTLY SET FOR TYPEMASTER BEING USED	CHECK LIGHTHOUSE SETTING

INFORMATION

TROUBLESHOOTING AIDS

FAULT	PROBABLE CAUSE	REMEDY
DEVELOPING LIGHT REMAINS ON AND PAPER DOES NOT COME OUT OF DEVELOPING TANK	TANK NOT PROPERLY PUT IN	PUSH TANK FARTHER INTO MACHINE
GRAYISH OR STREAKED BACKGROUND ON PAPER	CHEMICALS NOT MIXED IN CORRECT PROPORTIONS	REFILL TANK WITH PROPERLY MIXED SOLUTIONS
	SILVER DEPOSIT IN DEVELOPER COMPARTMENT OF DEVELOPING TANK	SCRUB TANK WITH A BRUSH USING WARM WATER AND A DETERGENT -- OR, USE THE HEADLINER TANK CLEANING KIT
PAPER FEED KNOB WILL NOT FEED PAPER	PAPER JAMMED IN SPROCKET HOUSING	DISENGAGE PAPER FEED CLUTCH AND REMOVE PAPER FROM MACHINE. TEAR OFF ANY WRINKLED OR TORN PAPER. RELOAD PAPER INTO MACHINE
MOTOR DOES NOT START WHEN MACHINE SWITCH IS MOVED TO "ON" POSITION	MACHINE CONNECTING CORD PLUG MAY BE OUT OF WALL SOCKET	CONNECT MACHINE CONNECTING CORD PLUG TO WALL SOCKET
	MACHINE MAY BE AT 4 1/2 FT. MAXIMUM STRIP POSITION	RAISE CUTOFF AND FEED LEVER

INFORMATION

TROUBLESHOOTING AIDS

FAULT	PROBABLE CAUSE	REMEDY
CHARACTERS TOUCHING OR OVERPRINTING.	FONT SWITCH NOT IN CORRECT POSITION FOR HALF-FONT TYPEMASTER	MOVE FONT SWITCH TO HALF FONT POSITION
	IF ONLY ONE CHARACTER CONSISTENTLY TOUCHES THE NEXT CHARACTER, THERE MAY BE DIRT IN THE CHARACTER'S INDEXING SLOT	CHECK THE INDEXING SLOT OF THAT CHARACTER AND CLEAN WITH A BLADE OR FINE FILE.
	BIND IN PAPER OR FILM	CHECK IF PAPER IS PROPERLY PUT IN. MAKE SURE PAPER IS FEEDING FREELY FROM CONTAINER
	BIND IN TYPEMASTER	CHECK THAT THE TYPEMASTER ROTATES FREELY; BE SURE IT DOES NOT RUB ON TOP OF PAPER CONTAINER. CHECK THAT LIGHTHOUSE DOES NOT BIND TYPEMASTER
	WARPED TYPEMASTER	CHECK IF TYPEMASTER IS WARPED BY PLACING IT ON A FLAT SURFACE. IF IT IS WARPED, A BIND OR BAD SPACING MAY RESULT. REPLACE TYPEMASTER.
WHITE SPOTS OR STREAKS IN PRINTED COPY	DUST ON TYPEMASTER	CLEAN TYPEMASTER

JOB STEPS

1. TAKE ALL MATERIALS TO THE WORK AREA.

2. AFTER READING THE INSTRUCTIONS FOR OPERATION, PREPARE THE HEADLINER FOR OPERATION: FRESH DEVELOPER SHOULD BE MIXED ONCE A WEEK ON MONDAYS.

   A. IN THE DARKROOM, (CABINET 2) FIND THE CHEMICALS.
   B. MIX 150 ML. CONCENTRATE WITH 150 ML. WATER AT 20° C.
   C. CLEAN THE DEVELOPING CONTAINER FIRST AND USE THE TANK CLEANER FOR 3 MINUTES (DARKROOM, CABINET 2).
   D. INSERT THE TANK IN THE HEADLINER
   E. INSERT AN 18 PT. (V18-81) TYPEMASTER
   F. SET LIGHTHOUSE (5)
   G. SET LETTERSPACING (0)
   H. SET WORDSPACING (6)
   I. SET EXPOSURMINDER (4.5)
   J. SET FULL-FONT LEVER AND LINE LENGTH DIAL (0)

3. SET YOUR FULL NAME IN ALL CAPITALS (ADVANCE THE PAPER 3" IF YOU SUSPECT IT MAY HAVE BEEN EXPOSED).

4. FEED PAPER 1/2" AND CHANGE THE WORDSPACING TO 4 (USE 1/2 THE TYPE SIZE FOR WORDS IN ALL CAPS, 1/3 SIZE FOR SPACING WHEN SETTING IN CAPS AND LOWERCASE) AND SET TODAY'S DATE IN CAPS AND LOWERCASE. (EXAMPLE: MONDAY, JANUARY 21, 1974) FEED THE PAPER 1/2" (DO NOT DEVELOP YET, FINISH SET #7).

5. NOW TEST THE EXPOSURE: SET THE TYPEMASTER FOR A CAPITAL "H" AND TURN THE EXPOSURMINDER ADJUST KNOB TO THE LEFT ALL THE WAY.

6. USING ONLY THE PRINT LEV ER, EXPOSE ON #0, TURN THE KNOB TO THE RIGHT SLIGHTLY AND EXPOSE (ABOUT #1); THEN TURN TO #2 AND EXPOSE, THEN #3, 4, 5, - 10.

7. YOU SHOULD BE ABLE TO GUESS THE NEEDLE POSITION. DO NOT PUSH THE "READ BUTTON" AS THIS WILL EXPOSE THE PHOTO PAPER.

JOB STEPS

8. WHEN FINISHED, ADVANCE THE PHOTO PAPER 1/2", PUSH THE READ BUTTON AND RE-SET THE EXPOSURMINDER FOR (4.5). ALWAYS CHECK THE EXPOSURMINDER, WATCHING AS YOU EXPOSE THE FIRST LETTER EACH TIME. ADVANCE 1/2".

9. WITH THE CAPITAL H STILL IN POSITION, MAKE AN EXPOSURE AND THEN A SPACE.

10. CHANGE THE LIGHTHOUSE OPENING LEVER TO #3, EXPOSE THEN SPACE.

11. CHANGE TO #1, EXPOSE THEN SPACE.

12. ADVANCE 1/2" RETURN LEVER TO #5.

13. WITH THE CAPITAL H STILL IN POSITION, SET SMALL LETTERSPACING KNOB TO -20, EXPOSE TWICE (NO SPACE BETWEEN), THEN SPACE.

14. SET KNOB AT -10, EXPOSE TWICE THEN SPACE.

15. SET AT 0, EXPOSE TWICE THEN SPACE.

16. SET AT +10, THEN +20, THEN +40.

17. AFTER ALL SIX PAIRS, ADVANCE 1/2" AND RETURN TO 0.

18. FOR WORD SPACING, SET THE LARGE WORDSPACING KNOB AT 2 PT., EXPOSE THE H, AND SPACE AND EXPOSE THE H AGAIN.

JOB STEPS

19. SET AT 4 PT., SPACE THEN PRINT.

20. SET AT 6 PT., SPACE THEN PRINT.

21. SET AT 8 PT., SPACE THEN PRINT.

22. SET AT 10 PT., SPACE THEN PRINT.

23. SET AT 12 PT., SPACE THEN PRINT.

24. ADVANCE 1/2" AND RETURN TO 4.

25. REMOVE THE 12 PT. TYPEMASTER AND INSERT ONE OF THE SMALL SIZE. REVERSE DISKS (V12-172), SET-UP FOR THIS.

26. THEN, SET YOUR NAME AGAIN IN ALL CAPS (USE THE SPECIAL SPACE ON THE TYPE DISK, HIT THE PRINT BAR FOR THE DISK SPACE).

27. WHEN FINISHED, DETERMINE HOW MUCH TOTAL PAPER WAS USED. ADVANCE 7" FOR A TOTAL OF AT LEAST 13".

28. LIFT THE CUT-OFF LEVER UNTIL THE DEVELOPING LIGHT COMES ON (7 SECONDS), THEN RELEASE THE LEVER. IT TAKES ABOUT 1 1/2 MINUTES TO PROCESS, THEN ABOUT 5 MINUTES FOR THE PAPER TO AIR DRY.

HINTS:

THE DEVELOPING TANK: BE SURE IT IS CLEAN BEFORE INSERTING CHEMICALS AND BE SURE THE STEEL "U" GUIDES ARE COMPLETELY IN THE TANK -- ESPECIALLY WHERE THE PAPER STARTS (CLOSE AND LEVEL WITH THE PLASTIC). THE TANK MUST BE COMPLETELY IN AND SEATED. IF THE CHAIN STARTS CLICKING, THE TANK NEEDS MINOR RE-ADJUSTING. AVOID LIFTING THE LARGE PHOTOPAPER COVER; THIS EXPOSES THE PAPER. IT IS FASTER TO TURN THE TYPE DISK WITH YOUR FINGERS, RATHER THAN THE SELECTOR KNOB.

ON A TYPEMASTER, USE THE V18-81

graphics

unit: COMPOSITION

capital area career center

1401 08 036
module: 1401 08 036 3 date: MARCH 1978 level: _____

skill title: USING THE PHOTO TYPOSITOR

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SET TYPE ON THE PHOTO TYPOSITOR AND PREPARE IT FOR COMPOSITION.

IN ORDER TO DO THIS YOU WILL NEED:

PHOTO TYPOSITOR COMPOSER

CHEMICALS AND PHOTO PAPER

CLEANING MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

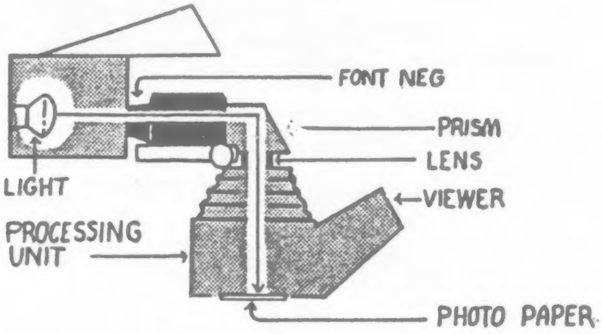
1. THE PHOTO COMPOSITION IS SOLID, UNIFORMLY EXPOSED, BLACK ON WHITE WITHOUT STAINS OR SCRATCHES AND IS EVENLY SPACED.
2. YOU CAN CLEAN, SET UP AND PREPARE THE PHOTO TYPOSITOR FOR OPERATION WITHIN 15 MINUTES.

A TAPE OF THIS MODULE IS AVAILABLE.

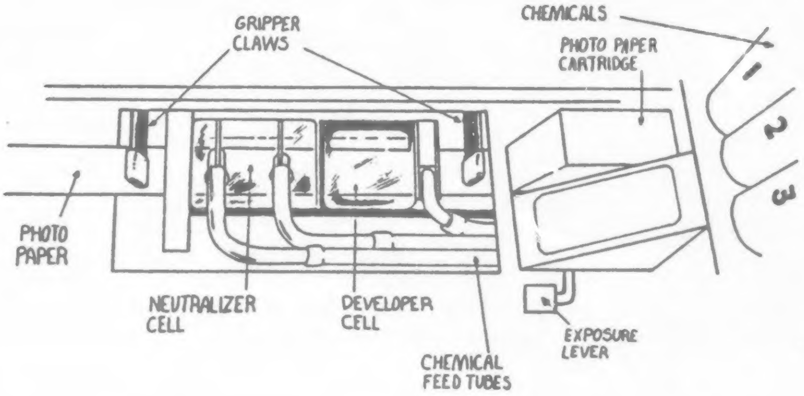
INFORMATION

THE PHOTO TYPOSITOR SETS TYPE PHOTOGRAPHICALLY (USES LIGHT TO MAKE AN IMAGE ON PAPER WHICH IS DEVELOPED IN CHEMICALS). THE TYPE FONT OR ALPHABET IS ON A LONG STRIP OF PLASTIC CALLED A FILM NEGATIVE. THE PHOTO TYPOSITOR CAN ENLARGE UP TO 200% (2") OR REDUCE THE TYPE TO 25% (1/4").

TO EXPOSE AND PRINT; THE LIGHT GOES THROUGH THE FILM NEGATIVE, TO THE PRISM, THROUGH THE LENS TO THE PAPER.

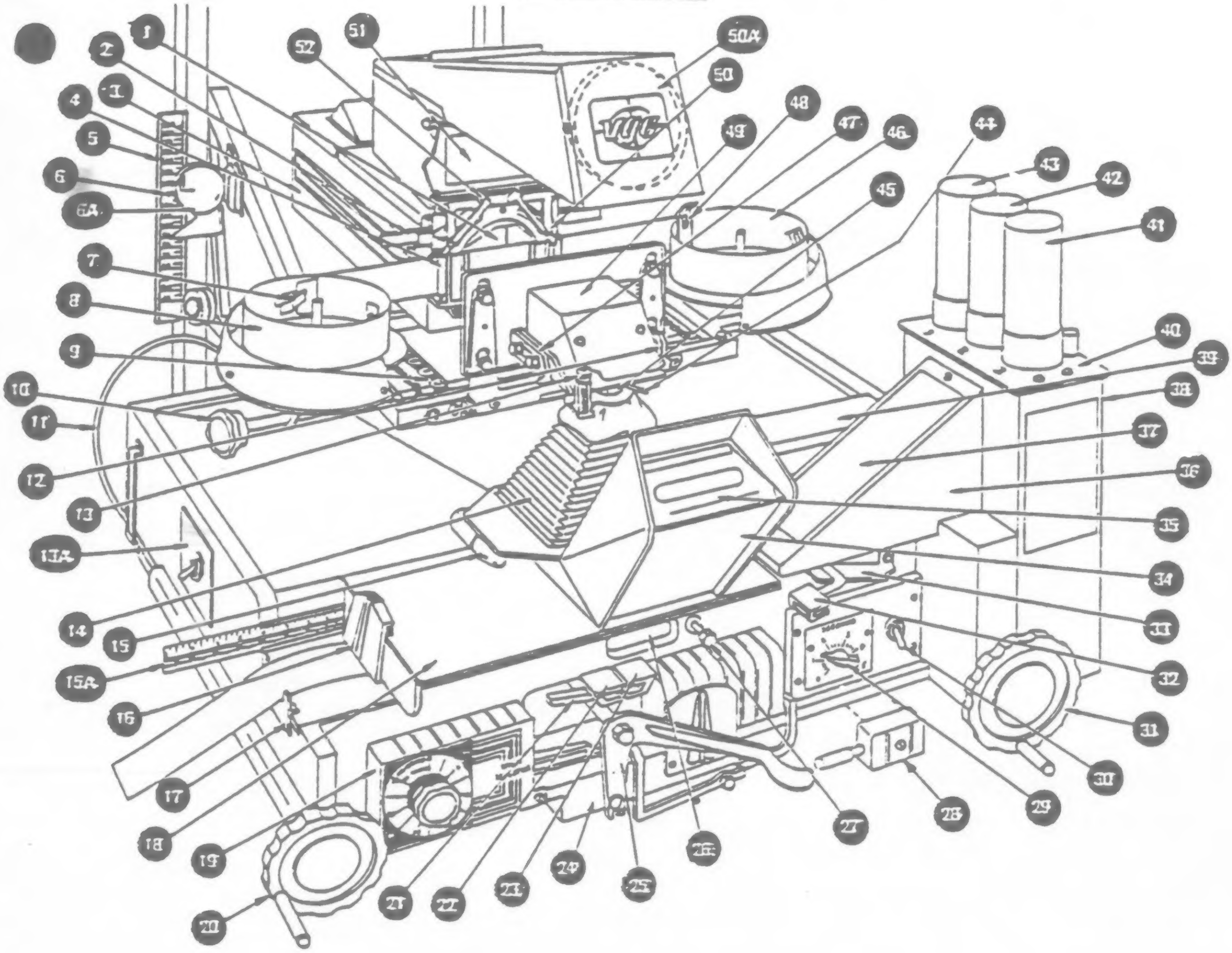


INSIDE THE PROCESSING UNIT IS THE DARKROOM (COMPLETELY UNDER A LOW RED LIGHT) WHERE THE EXPOSED PAPER IS DEVELOPED.



THE PAPER COMES OUT OF THE PHOTO PAPER BOX IN A LONG STRIP, WHEN IT IS UNDER THE DEVELOPER CELL IT IS EXPOSED. EACH TIME THE EXPOSURE LEVER IS PUSHED, SOME CHEMICALS RUN DOWN THE TUBES INTO THE CELLS. THE CLAWS MOVE THE PAPER TO THE NEUTRALIZER CELL UNDER TWO MORE CHEMICALS THEN OUT OF THE UNIT WHERE IT IS CUT OFF. THE PAPER IS FIXED FOR THREE MINUTES, THEN WASHED AND DRIED.

INFORMATION

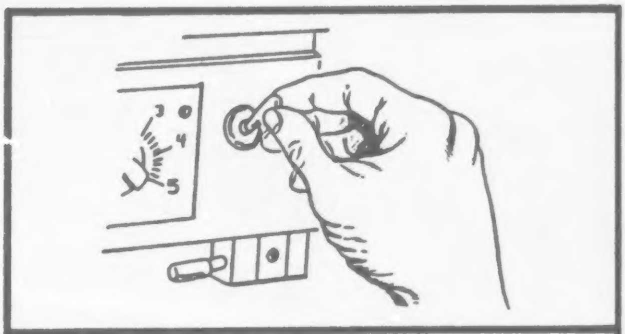


1. Line eliminator
2. Red shields
3. Projection housing
4. Negative guide
5. Vertical scale
6. Pointer
6a. Magnifier assembly
7. Film clip
8. Tape-up reel
9. Horizontal scale
10. Focus knob
11. Hand wheel knob
12. Lens board knob
13. Bellows lock nut
13a. Voltage switch assem.
14. Bellows assembly
15. Orange viewer lamp
15a. Pica scale
16. Paper cutter
17. Paper guide
18. Viewer unit
19. Space selector
20. Hand wheel
21. Viewer switch arm
22. Forward key
23. Reverse key
24. Composer unit
25. Transport lever
26. Curtain
27. Bubble disperser
28. Elevating switch
29. Timer knob
30. Main switch
31. Hand wheel
32. Cycling lever
33. Timer lever
34. Viewing hood
35. Slotted cover
36. Dispense cover
37. Basic exposura chart
38. Dispense unit
39. Paper/film magazine
40. Dispenser top
41. Dispenser bottle #3
42. Dispenser bottle #2
43. Dispenser bottle #1
44. Lens lever
45. Lens
46. Font reel
47. Lens board stops
48. Reel spring clip
49. Prism mount
50. Film guide
50a. Magnifying mirror
51. Mirror
52. Film weights

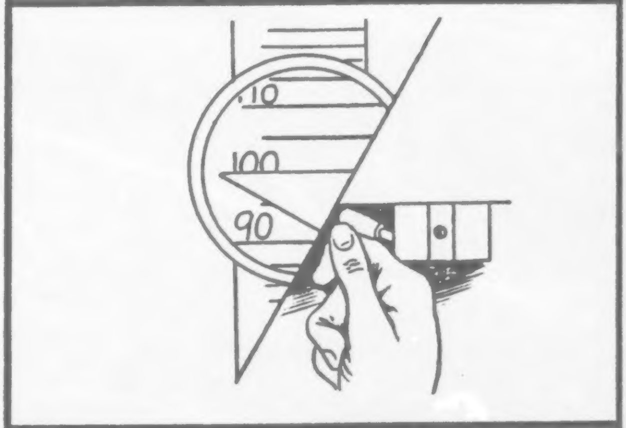
Visual Graphics Corp./ "Model L Operating Guide"

JOB STEPS

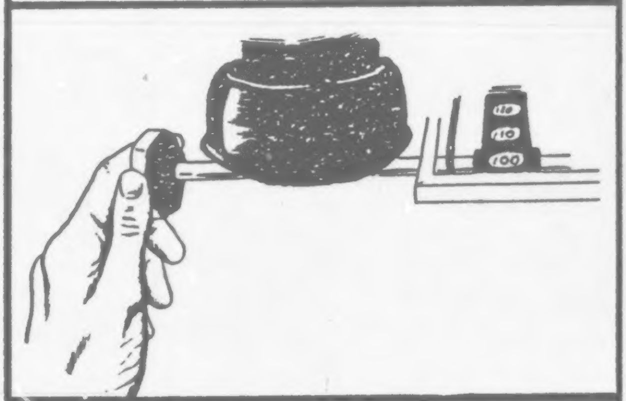
1. TAKE A CHAIR TO THE PHOTO TYPOSITOR AND SIT DOWN IN FRONT OF IT WITH THIS MOD. STUDY THE PICTURE ON PAGE 4. THEN TURN THE MAIN SWITCH ON. →



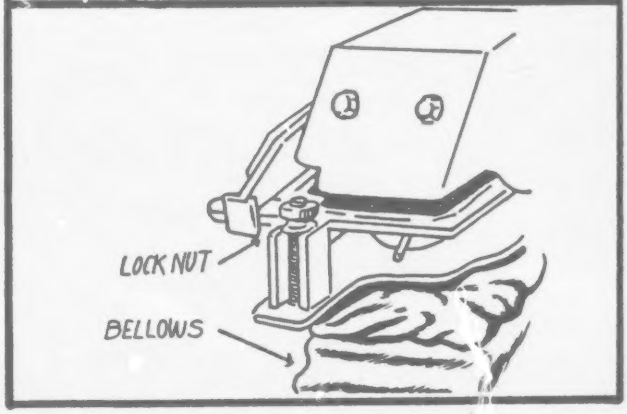
2. RAISE THE ELEVATOR SWITCH (LOCATED UNDER THE MACHINE) UNTIL THE TOP OF THE POINTER IS AT 100% ON THE SCALE AT THE BACK, LEFT SIDE OF THE MACHINE. →



3. SET THE FOCUS KNOB FOR 100% ON THE BLACK TAPE, THE 100% SHOULD JUST BE READABLE AS YOU LOOK AT IT. →

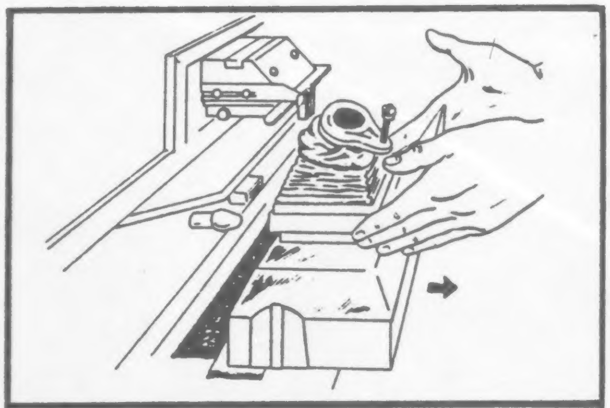


4. FIRST WE WANT TO CLEAN THE CELLS. LOOSEN THE BELLOWS LOCK NUT ONE TURN AND GENTLY PULL IT TOWARD YOU A LITTLE TO UNLOCK THE BELLOWS. →

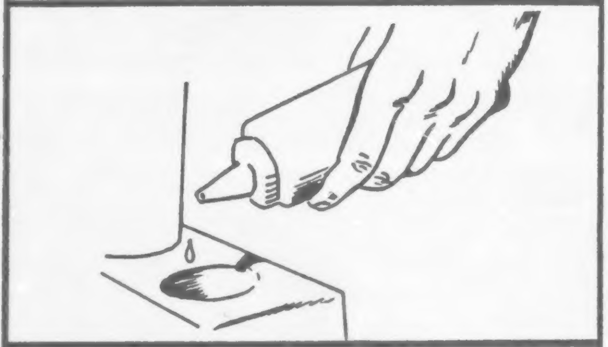


JOB STEPS

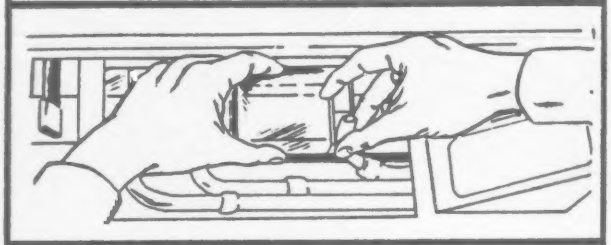
5. HOLD THE ENTIRE VIEWER UNIT AS SHOWN WITH BOTH HANDS AND PULL IT OUT TOWARD YOU. IT IS HELD IN PLACE WITH A SMALL MAGNET AND IS A LITTLE CLUMSEY TO HOLD. SET THIS ASIDE FOR NOW.



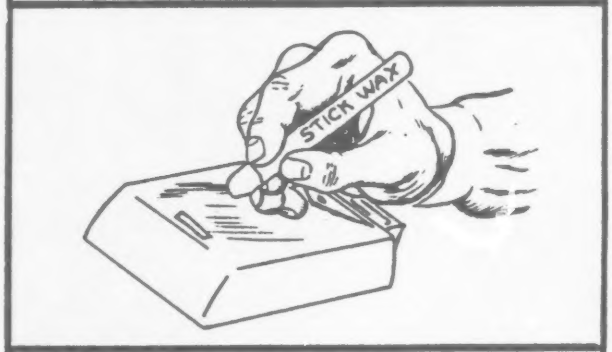
6. REMOVE THE THREE CHEMICAL BOTTLES.



7. GENTLY LIFT UP THE #1 DEVELOPER TUBE SLIGHTLY AND REMOVE THE SOLID GLASS DEVELOPER CELL WITH YOUR LEFT HAND.



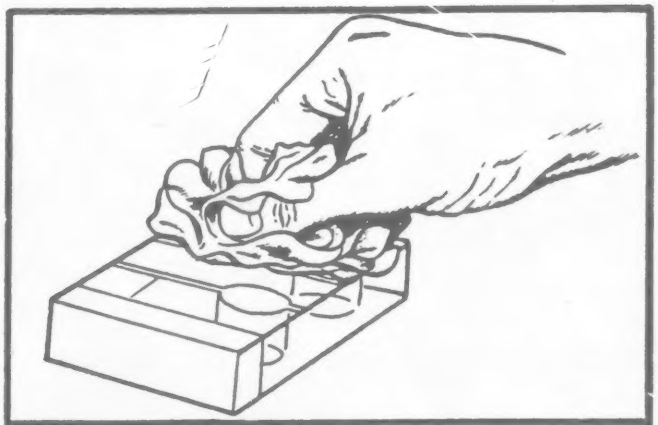
8. TAKE THE STICK WAX (FROM GRAY CABINET) AND WIPE A LITTLE ON THE BOTTOM OF THE CELL. RUB IT AROUND WITH YOUR FINGERS. USE A SMALL KIMWIPE AND POLISH THIS SURFACE CLEAN.



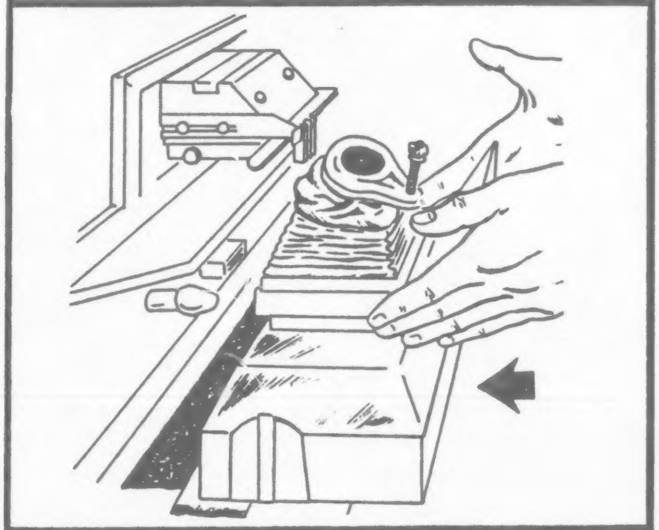
9. CLEAN THE TOP OF THE CELL WITH ANOTHER KIMWIPE. USE A THIN STRIP OF PAPER (GRAY CABINET) TO CLEAN OUT THE DEVELOPER SLOT BY PULLING IT IN AND OUT OF THE SLOT MANY TIMES.

JOB STEPS

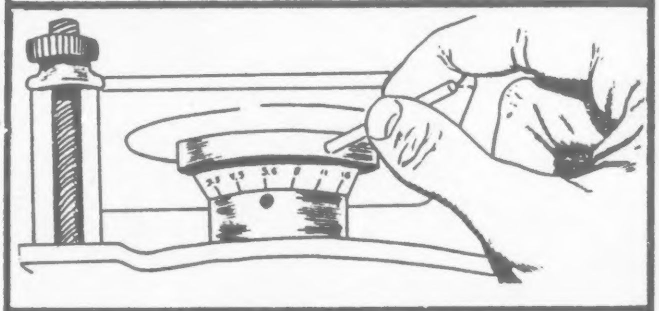
10. CAREFULLY REMOVE THE NEUTRALIZER CELL AND CLEAN WITH A KIMWIPE. DO NOT CLEAN THE LENS OR MIRROR. REPLACE THE CELLS WHEN CLEAN.



11. REPLACE THE VIEWER UNIT AND HOOK-UP THE BELLOWS SCREW. IF THE WHITE PHOTO PAPER IS EMPTY OR HAS COME OUT, ASK YOUR INSTRUCTOR FOR HELP.



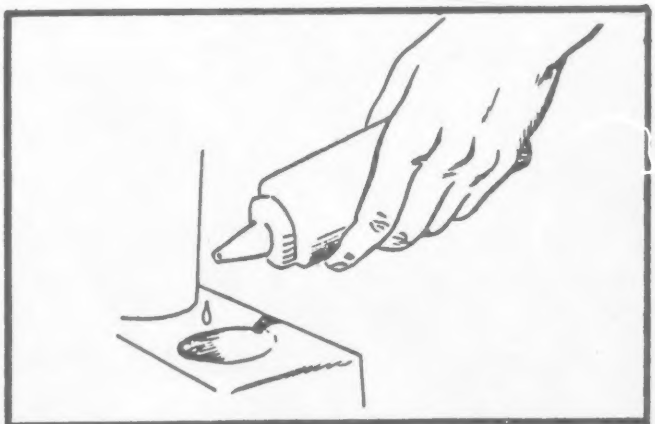
12. SET THE LENS LEVER FOR F: 5.6, YOU WILL HAVE TO LOOK UP AND IN TO SEE THE LENS NUMBERS. LINE THE NUMBER UP WITH THE RED DOT ABOVE IT. SET THE TIMER ON THE FRONT RIGHT OF THE MACHINE TO A 1½ SECOND EXPOSURE.



13. CHECK THE CHEMICALS. BOTTLES #2 AND #3 DO NOT HAVE TO BE CHANGED EVERY DAY, IF THE BOTTLES ARE AT LEAST 1/4 FULL, PUT THEM IN. IF NEARLY EMPTY, WASH THEM OUT WITH WATER. IN THE LOWER RIGHT DESK DRAWER YOU WILL FIND SOME LARGE NUMBERED BOTTLES OF CONCENTRATE. FILL THE SMALL CHEMICAL BOTTLES TO THE MARK ON THEIR SIDES (ABOUT 1") WITH THE CONCENTRATE, THEN TO THE TOP WITH TAP WATER.

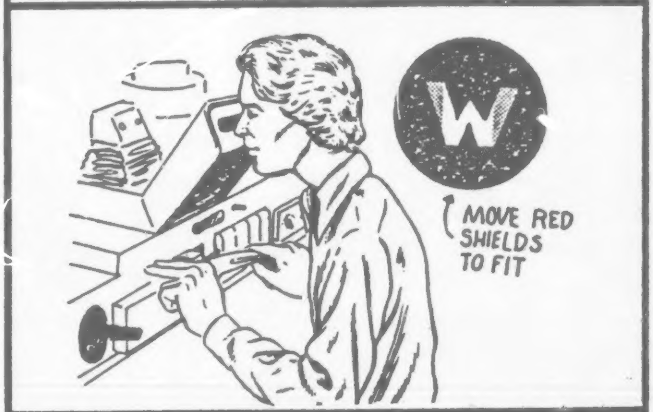
JOB STEPS

14. FOR THE #1 BOTTLE, YOU MUST MIX FRESH DEVELOPER (48 HOUR USE LIFE). FILL TO THE MARK WITH CONCENTRATE THEN TO THE TOP WITH WATER. PUT THE THREE BOTTLES INTO THE DISPENSER AND GENTLY SQUEEZE EACH ONE TWICE TO START THE CHEMICALS FLOWING THROUGH THE TUBES. IF THERE ARE ANY AIR BUBBLES UNDER THE DEVELOPER CELL, WIGGLE THE SMALL LEVER UNDER THE HOOD AND THEY WILL MOVE.



15. NOW YOU ARE NEARLY READY TO SET TYPE. USING THE TWO BLACK HAND WHEELS, SELECT AND POSITION THE TYPE FACE (STYLE) YOU WANT.

16. POSITION A WIDE LETTER (LIKE THE W OR M IN THE CENTER OF THE VIEWER, PUSH THE CLAW KEYS 1/2 WAY DOWN TO TURN THE VIEWER LAMP ON. WITH THE LAMP ON, ADJUST THE TWO RED SHIELDS SO THE LIGHT PASSES THROUGH THE LETTER AND NONE OF THE RED SHIELD SHOWS.


W
MOVE RED SHIELDS TO FIT

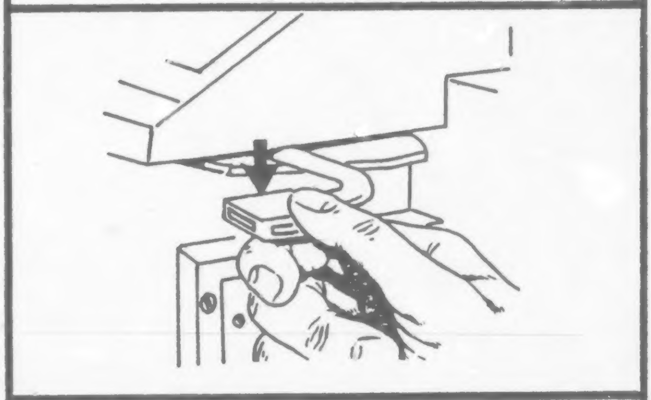
NOTE: BE SURE THE LETTER IS EXACTLY CENTERED.

17. SET THE MACHINE FOR 50% (BOTH THE ELEVATOR AND FOCUS) AT F: 5.6

18. SET YOUR NAME AND SCHOOL IN CAPITAL AND-LOWER CASE LETTERS:

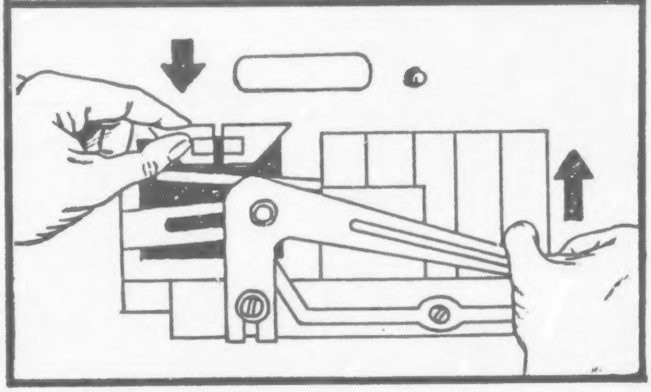
A. FIRST POSITION THE LETTER YOU WANT ON THE NEGATIVE STRIP LIKE YOU DID IN JOB STEP #16.

B. PRESS DOWN ON THE CYCLING LEVER TO EXPOSE THE LETTER.



C. POSITION THE NEXT LETTER ON THE NEGATIVE STRIP (THIS GIVES THE LETTER A FEW SECONDS TO DEVELOP ON THE PAPER).

D. THEN ADVANCE THE PAPER BY PRESSING DOWN ON THE LEFT CLAW KEY AND LIFTING THE TRANSPORT LEVER.

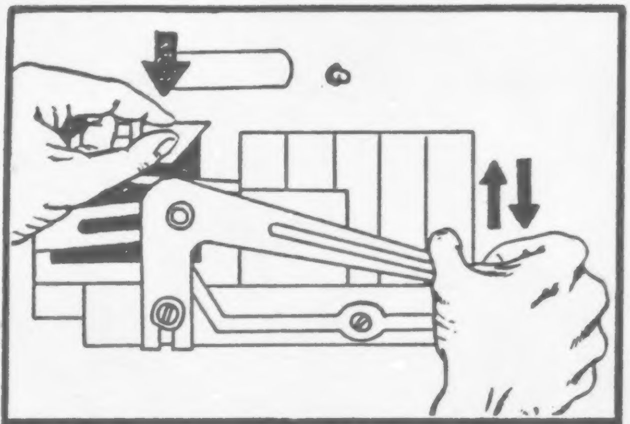


JOB STEPS

E. WHEN THE LETTER IS CORRECTLY POSITIONED, PRESS DOWN ON THE CYCLING LEVER AGAIN.

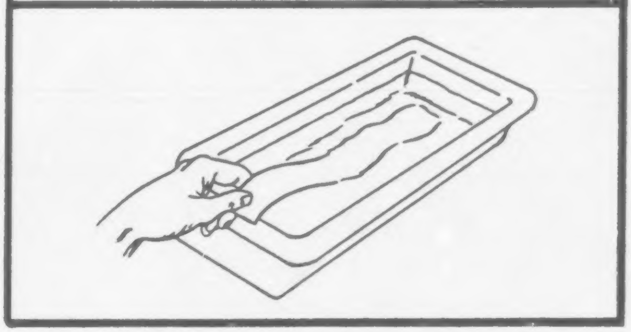
F. REPEAT STEPS A THROUGH E FOR EACH LETTER YOU WANT TO SET.

19. USE YOUR JUDGEMENT FOR LETTER SPACING. THE SPACE BETWEEN WORDS SHOULD BE ABOUT 1/2 THE HEIGHT OF THE TYPE. YOU CAN "BACK-UP" THE PAPER BY LIFTING THE TRANSPORT LEVER HALF WAY, PUSH DOWN ON THE RIGHT-HAND (REVERSE) CLAW KEY AND LETTING THE TRANSPORT DOWN.



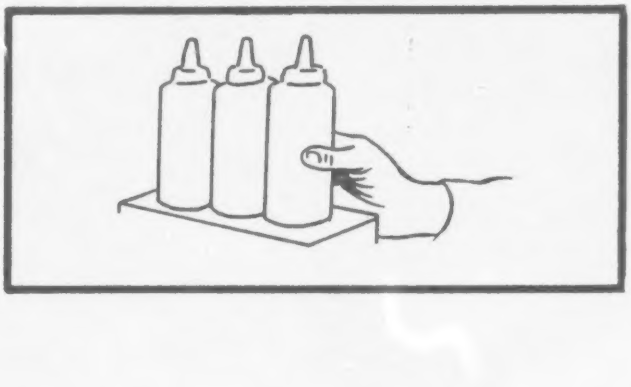
20. AFTER YOU HAVE SET YOUR NAME AND HOME SCHOOL AT 50%, USE THE LEFT CLAW AND-TRANSPORT LEVER TO ADVANCE THE PAPER OUT OF THE PHOTO TYPOSITOR. HOLD THE PLASTIC CUTTER DOWN AND TEAR OFF THE WORDS YOU HAVE JUST SET.

21. PLACE THE DEVELOPED PHOTO PAPER IN THE LONG TRAY MARKED "FIXER" FOR THREE MINUTES. THE FIXER TRAY HAS TWO CAP-FULLS OF #4 SOLUTION WITH 2 CM DEPTH OF WATER. THE WHITE PHOTO PAPER WILL TURN A GRAY-BROWN IF NOT FIXED.



22. AFTER FIXING, WASH THE PHOTO PAPER FOR ONE MINUTE UNDER RUNNING WATER IN THE SINK. USE A RUBBER SQUEEGEE OR CLOTH TOWEL TO DRY THE PAPER.

23. EMPTY THE DRAIN BOTTLE (DOWN THE SINK, THEN REPLACE). PLACE THE SOLUTION BOTTLES SO THE SPOUT IS UP ON THE MACHINE AND SHUT OFF THE MAIN SWITCH. THEN SHOW YOUR WORK TO THE INSTRUCTOR FOR CREDIT. IN THE NEXT MODULE (1401 08 037), YOU WILL LEARN HOW TO ENLARGE, DISTORT AND DO CREATIVE WORK ON THE PHOTO TYPOSITOR.



graphics

unit: COMPOSITION

capital area career center

1401 08 037
module: 1401 08 037 3 **date:** MARCH 1978 **level:**

skill title: CREATIVE COMPOSITION ON THE PHOTO TYPOSITOR

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CREATE SPECIAL EFFECT LETTERING AND ADVANCE PHOTO COMPOSITION ON THE PHOTO TYPOSITOR.

IN ORDER TO DO THIS YOU WILL NEED:

PHOTO TYPOSITOR COMPOSER
REPROPORTIONING LENSES
TINT SCREENS
CHEMICALS AND PHOTO PAPER

WE WILL KNOW YOU CAN DO IT WHEN:

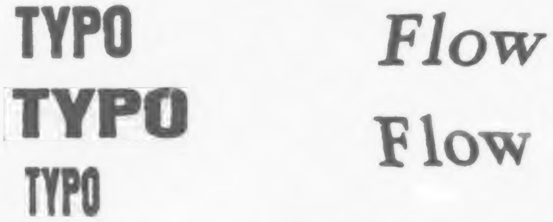
1. ALL PHOTO COMPOSITION IS SOLID, UNIFORMLY EXPOSED, CLEAN AND PRODUCES THE DESIRED EFFECT.
2. YOU CAN CLEAN, SET-UP, PREPARE AND PRODUCE THE SPECIAL EFFECT COMPOSITION ON THE PHOTO TYPOSITOR IN LESS THAN 1/2 HOUR.

A TAPE OF THIS MODULE IS AVAILABLE.

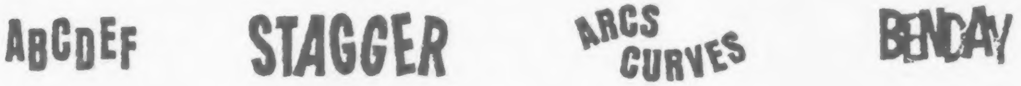
INFORMATION

THE PHOTO TYPOSITOR IS CALLED THE "ARTISTS COMPOSER" FOR HEADLINES BECAUSE IT CAN CREATE ALMOST ANY EFFECT WANTED WITH TYPE.

USING SPECIAL LENSES YOU CAN EXPAND OR CONDENSE THE HEIGHT OR WIDTH AND FORWARD OR BACKSLANT LETTERS.



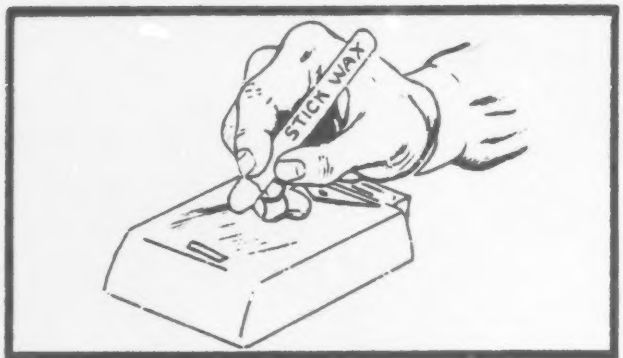
WITH THE PHOTO TYPOSITOR YOU CAN ALSO BOUNCE LETTERS, STAGGER LETTERS, CREATE CURVES AND ARCS AND SHADE LETTERS.



A PHOTO TYPOSITOR COSTS ABOUT $3,500 (1978), FILM NEGATIVE FONTS ARE ABOUT $55 EACH AND THE PAPER AND CHEMICALS COST ABOUT 1¢ PER CENTIMETER (30¢ PER FOOT). THIS IS A SLOW BUT VERY CREATIVE WAY TO SET TYPE. PRESS-TYPE WOULD COST MUCH MORE PER WORD AND IS "USED-UP" QUICKLY.

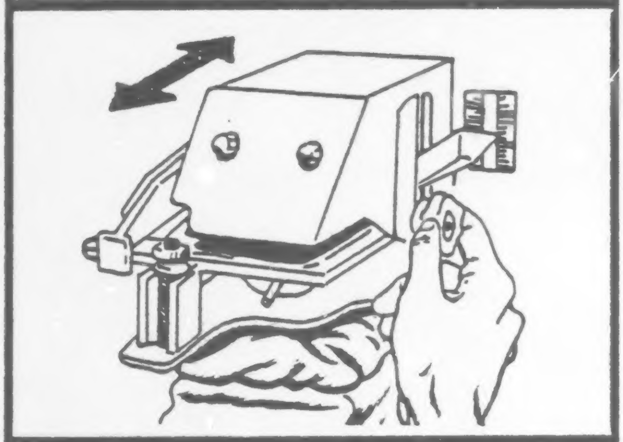
LARGE PRINT SHOPS AND NEWSPAPERS HAVE A LARGER "HEADLINE" PHOTO TYPE SETTER WITH A KEYBOARD AND AUTOMATIC SPACING WHICH IS MUCH FASTER, BUT NOT AS CREATIVE.

JOB STEPS

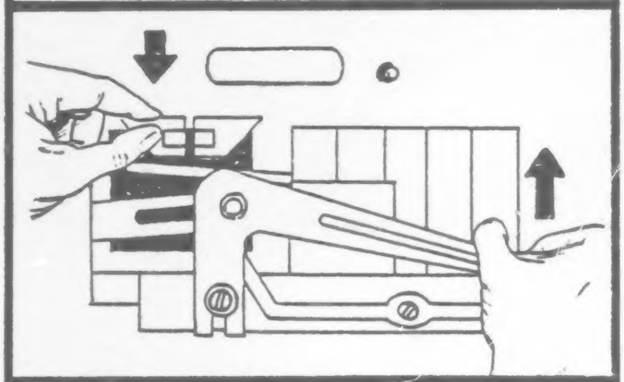


1. BE SURE YOU HAVE COMPLETED MOD 1401 08 036 1 - 1401 08 036 3 "USING THE PHOTO TYPOSITOR" BEFORE YOU START THIS MODULE; REVIEW IT IF NECESSARY. READ PAGES 21 & 22 IN THE INSTRUCTION BOOK (TOP RIGHT DRAWER UNDER MACHINE) BEFORE YOU START.

2. SET UP THE MACHINE FOR OPERATION: F: 5.6 AT 40%. CHECK ALL FOUR SOLUTIONS AND MIX IF NEEDED. CLEAN THE CELLS. POSITION A ROMAN TYPE FACE ON THE MACHINE, USE ALL CAPITAL LETTERS FOR THIS MODULE.

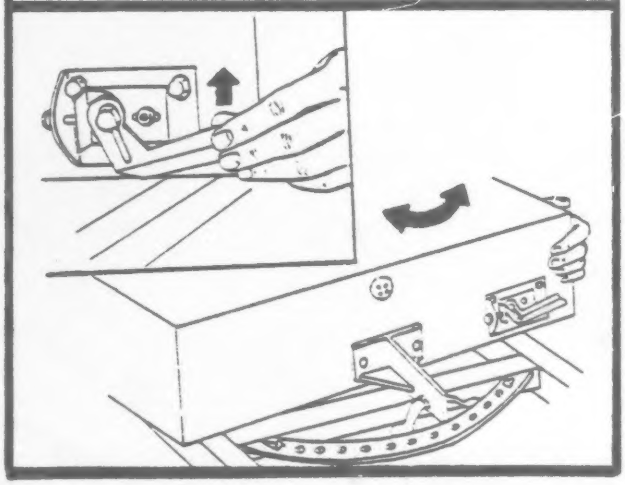


3. FIRST SET YOUR FULL NAME ON TWO LINES (AT 40%), TO DO THIS: MOVE THE LENS BOARD BACK AND SET YOUR FIRST NAME. BACK UP THE PHOTO PAPER AND REPOSITION THE LENS BOARD SO YOUR LAST NAME WILL BE UNDER YOUR FIRST NAME. SET YOUR LAST NAME.



4. DO NOT ADVANCE YOUR WORK OUT OF THE MACHINE, JUST ADVANCE IT 3 OR 4 CM. THIS COMPOSITION COSTS $1 PER METER FOR THE PAPER AND CHEMICALS. BE CONSERVATIVE, OVER 10¢ IS WASTED FOR EACH CUT-OFF SO TRY TO GROUP YOUR COMPOSITION IN LONGER LENGTHS.

5. NOW SET YOUR HOME SCHOOL NAME WITH A BOUNCE STYLE LETTERING. START OUT WITH THE LENS BOARD NEAR CENTER, SET A LETTER, THEN MOVE THE LENS BOARD UP OR DOWN SLIGHTLY FOR EACH FOLLOWING LETTER OF THE WORD. WHEN FINISHED, ADVANCE THIS ONLY 2 - 3 CM.



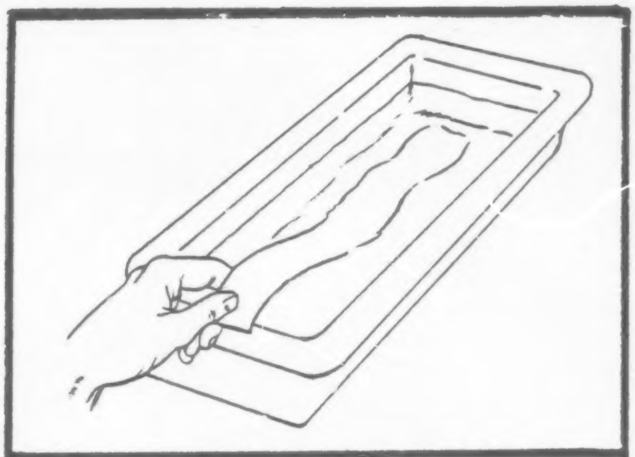
6. TO STAGGER LETTERS IT IS NECESSARY TO LIFT UP THE SQUARING LOCK ON THE BACK OF THE MACHINE. SET A WORD (8 OR 10 LETTERS) IN A STAGGERED STYLE BY MOVING THE ENTIRE COMPOSER ON THE FRAME RIGHT OR LEFT FOR EACH LETTER.

JOB STEPS

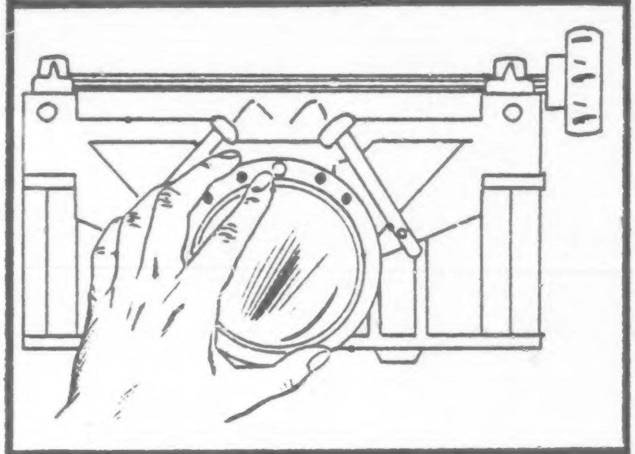
7. SET THE SAME WORD AGAIN AS A STAGGER, BUT MOVE THE LENS BOARD UP OR DOWN FOR EACH LETTER TO KEEP THE BASE LINE LEVEL. BE SURE TO SQUARE UP AND LOCK THE COMPOSER IN POSITION.

8. TO MAKE AN ARC OR CURVE WITH LETTERS TAKES SOME SKILL AND PRACTICE. SET A 5 OR 6 LETTER WORD AS A CURVE BY SWINGING THE COMPOSER AND ADJUSTING THE LENS BOARD FOR EACH LETTER. START NEAR THE BOTTOM OF THE PAPER.

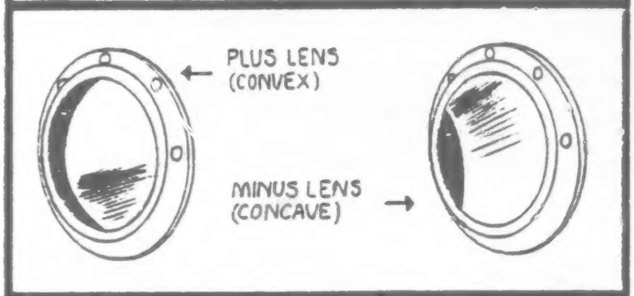
9. BY NOW YOUR FIRST WORDS (NAME) HAVE COME OUT OF THE MACHINE. ADVANCE THE PHOTO PAPER AND CUT IT OFF WHEN ALL OF YOUR TYPE IS OUT. PUT IT IN THE FIXER TRAY. IT IS A GOOD IDEA TO COVER IT WHILE IN THE TRAY.



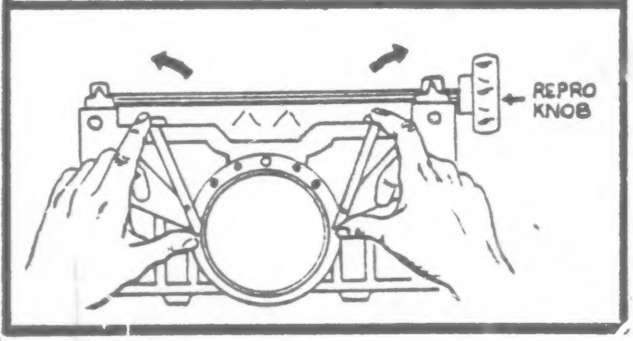
10. TO REPROPORTION A WORD, WE USE A SPECIAL REPRO LENS. THE REPRO LENS IS HUNG ON A BRACKET IN FRONT OF THE FILM NEGATIVE AS SHOWN.



11. THERE ARE TWO REPRO LENSES: A PLUS LENS (CONVEX, CURVES OUT) AND A MINUS LENS (CONCAVE, CURVES IN). USE THE PLUS LENS FIRST, WITH THE PLUS ON THE BOTTOM.



12. LOCK THE REPRO LENS IN PLACE, THEN TURN THE REPRO KNOB FORWARD (CLOCKWISE) TWO CLICKS.



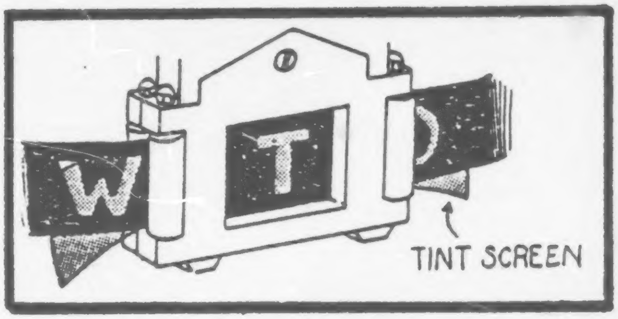
JOB STEPS

13. SELECT A 4 TO 6 LETTER WORD FOR A:

A. NORMAL EXPANDED
B. NORMAL CONDENSED
C. ITALIC
D. BACK SLANT

USE THE CHART ON PAGE 10 OF THE INSTRUCTION BOOK TO HELP YOU SELECT WHICH LENS TO USE, MAKE THESE FOUR REPROPORTIONS.

14. TO MAKE A SHADE OR SCREENED LETTER, A SCREEN TINT IS PLACED IN THE PROJECTION UNIT ON THE FILM NEGATIVE. THERE IS A WHITE ENVELOPE WITH SEVERAL SCREEN TINTS IN THE DRAWER UNDER THE MACHINE. SET ONE OR TWO SHORT WORDS USING A SCREEN TINT.

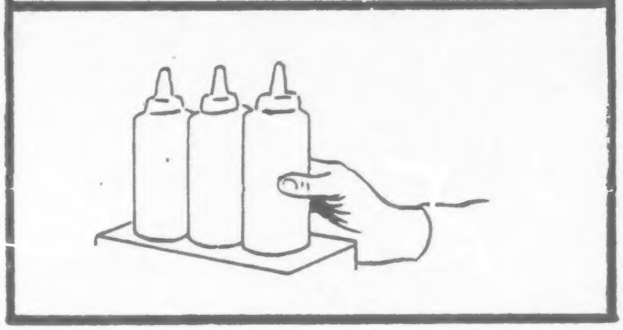


15. IMPOSITION MEANS TO PLACE LETTERS TOGETHER. SET 3 OR 4 LETTERS TOGETHER SO THEY TOUCH OR ARE CLOSE TOGETHER. USE A SCRIPT OR DIFFERENT TYPE FONT FOR THIS.

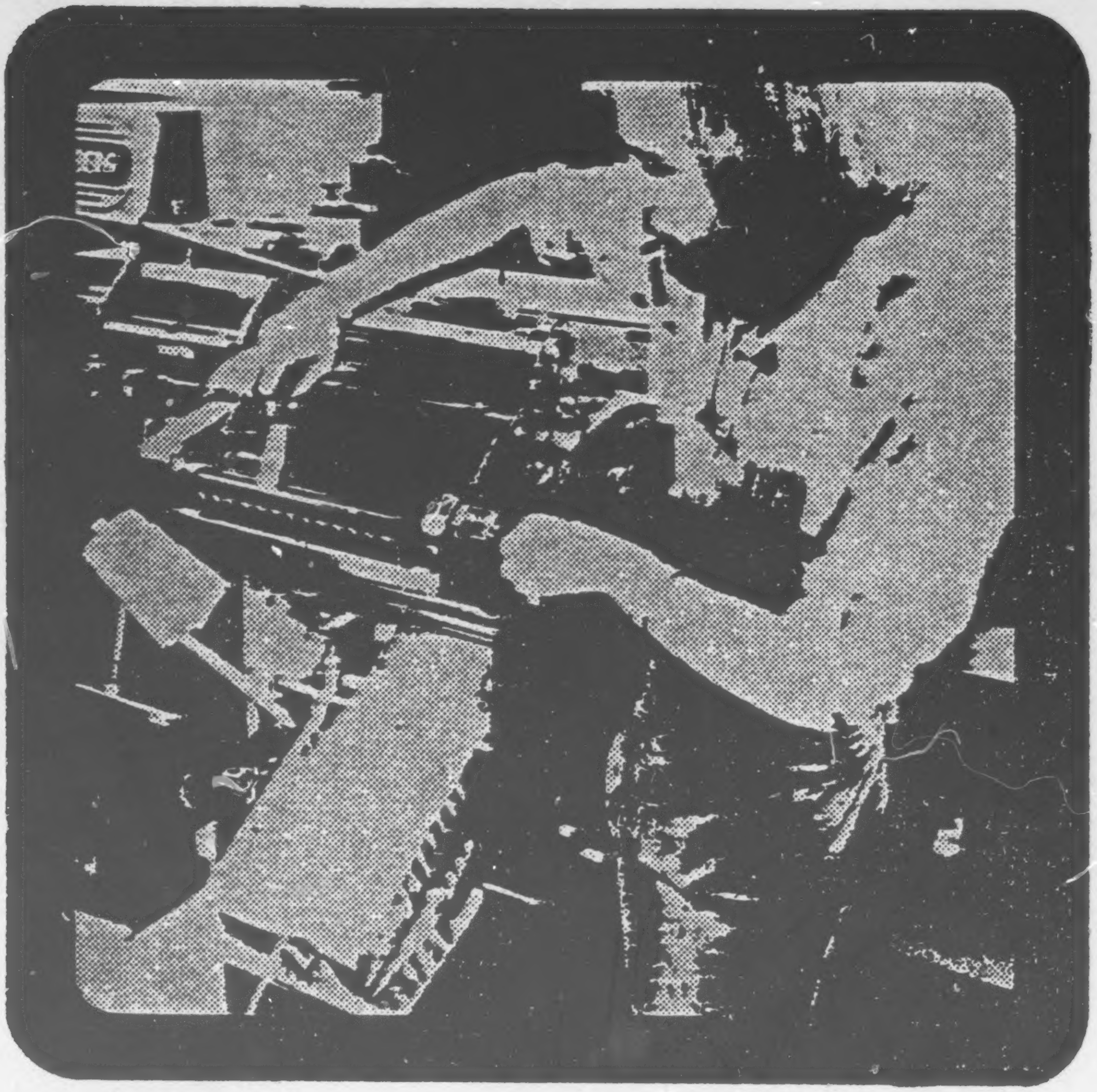
16. SET YOUR NAME IN OLD ENGLISH TEXT, BE SURE TO USE CAPITAL AND LOWER CASE LETTERS. NEVER SET TEXT OR SCRIPT IN ALL CAPITAL LETTERS, IT IS TOO HARD TO READ.

Steve Gable

17. WHEN FINISHED, ADVANCE ALL OF YOUR WORK OUT OF THE MACHINE, FIX AND WASH. USE A CLOTH AND WIPE OFF ANY DUST, WASH OFF ANY STAINS ON OR AROUND THE PHOTO TYPOSITOR. PUT THE PLASTIC BOTTLES WITH THE SPOUTS UP ON THE MACHINE. RETURN THE REPRO LENSES AND SCREEN TINTS. EMPTY THE DRAIN BOTTLE AND BE SURE THE MACHINE IS SQUARE.



18. REVIEW YOUR WORK THEN HAVE YOUR INSTRUCTOR EVALUATE YOUR COMPOSITION AND SPECIAL EFFECTS. YOU MAY WANT TO TAPE THESE ALL TO A SHEET OF 8 1/2" X 11" PAPER AND IDENTIFY THEM. THE INSTRUCTOR WILL ALSO CHECK YOUR MACHINE OVER.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

1401 08 038

module: 1401 08 038 3 **date:** 12/77 **level:**

skill title: USING THE COMPUGRAPHIC SYSTEM

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO RECOGNIZE AND IDENTIFY THE COMPUGRAPHIC PHOTOCOMPOSING UNITS (COMPUWRITERS AND COMPUGRAPHIC SYSTEM), EXPLAIN ITS BASIC OPERATION AND PRINCIPLES AND IDENTIFY MAJOR ELEMENTS AND FUNCTIONS.

IN ORDER TO DO THIS YOU WILL NEED:

BACKGROUND INFORMATION ON THE BASICS AND OPERATION OF THE COMPUGRAPHIC PHOTOCOMPOSITION UNITS.

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN QUICKLY RECOGNIZE AND IDENTIFY A COMPUGRAPHIC PHOTOCOMPOSING (UNIT OR SYSTEM).
2. YOU CAN ANSWER TEN BASIC QUESTIONS ABOUT THE COMPUGRAPHIC UNITS OBSERVED.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

FOR THE MOST RECENT LITERATURE ON COMPUGRAPHIC EQUIPMENT, LOOK THROUGH THE COMPOSITION EQUIPMENT NOTEBOOK UNDER COMPUGRAPHIC.

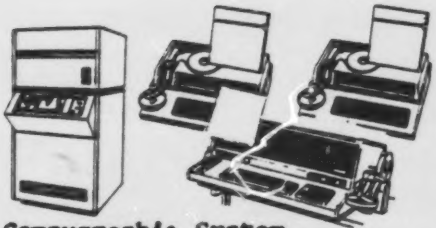
IN THE CENTRAL-MICHIGAN AREA, COMPUGRAPHIC SEEMS TO BE THE MOST POPULAR PHOTOCOMPOSITION EQUIPMENT; MOST NEW PURCHASES ARE ONE OF THEIR MODELS. UNIVERSITY PRINTING, INGHAM COUNTY NEWS, INCO GRAPHICS, TOWN COURIER, ETC. HAVE COMPUGRAPHICS. YOU WILL HAVE THE OPPORTUNITY TO SEE AT LEAST TWO OF THESE INSTALLATIONS. BE SURE TO CAREFULLY EXAMINE THEIR UNITS.

COMPUGRAPHIC HAS TWO TYPES OF UNITS:

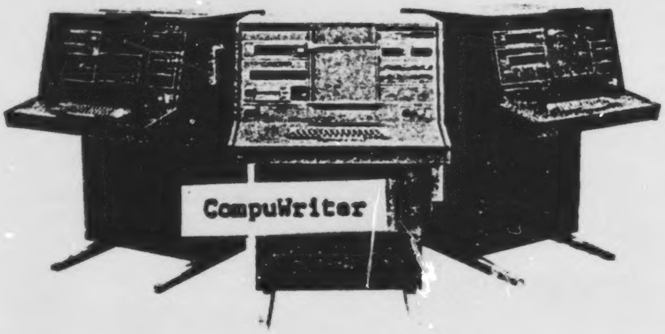
A. COMPUWRITERS WHICH ARE CALLED "STAND-A-LONE" ARE SELF-CONTAINED, HAVE A DIRECT-ENTRY WITH THE KEYBOARD, COMPUTER AND PHOTOCOMPOSITION ALL IN ONE COMPACT UNIT.

B. SYSTEMS (ACM-9000) CONSISTS OF A COMPUTER AND PHOTOCOMPOSITION MACHINE WHICH IS FED BY THREE OF FOUR KEYBOARD CONSOLES. THESE KEYBOARDS MAY BE "ON-LINE" (DIRECT) OR CUT A TAPE (PAPER OR MAGNETIC).

ALL KEYBOARDS HAVE AN ELECTRONIC CHARACTER DISPLAY (LAST 20 CHARACTERS) AND AN 'UNUSED LINE LENGTH DISPLAY'. LETTER AND WORD SPACING IS CONTROLLED AT THE KEYBOARD.



Compugraphic System



CompuWriter

COST OF A COMPUGRAPHIC SYSTEM (AS SHOWN ABOVE LEFT) IS ABOUT $25,000. COMPUWRITERS RANGE FROM $5,500 TO $10,000.

EXPOSED PHOTOGRAPHIC PAPER GOES INTO A CASSETTE WHICH IS RUN THROUGH A PROCESSOR IN THE DARKROOM FOR PROCESSING.

JOB STEPS

1. TAKE ALL EQUIPMENT & MATERIALS TO YOUR WORK AREA.
2. ON FUTURE FIELD TRIPS, WATCH FOR COMPUGRAPHIC PHOTOCOMPOSING EQUIPMENT. OBSERVE THE ACTUAL OPERATION AND DIFFERENCES AS COMPARED TO OTHER KINDS OF COMPOSITION EQUIPMENT.
3. COMPLETE AN "OBSERVATION SHEET" FOR BOTH OF THE COMPUGRAPHIC COMPOSING MACHINES.
4. LOOK THROUGH THE COMPOSITION EQUIPMENT NOTEBOOK FOR MORE DETAILS ON THE COMPUGRAPHIC UNITS.
5. ANSWER THE QUESTIONS ON THE NEXT PAGE.
6. CHECK YOUR ANSWERS. SHOW ALL WORK TO YOUR INSTRUCTOR.

COMPUGRAPHIC QUESTIONS

DO NOT WRITE IN THIS MODULE. USE A PIECE OF SCRAP PAPER.

1. LIST THE 7 MAIN FEATURES (ELEMENTS) OF THE COMPUWRITER.
2. WHAT IS THE COST OF A COMPUWRITER?
3. WHAT IS THE TYPE SIZE RANGE OF A COMPUWRITER?
4. WHAT IS A "MAG-SET SYSTEM"?
5. WHAT IS THE CG7200?
6. WHAT IS THE NAME (OR NUMBER) OF THE PHOTOTYPESETTING SYSTEM?
7. DOES THE SYSTEM (#6) USE PAPER OR MAGNETIC TAPE?
8. WHAT IS THE COST OF THE ABOVE SYSTEM PLUS ONE KEYBOARD?
9. HOW MANY TYPE FACES CAN BE STORED AT ONCE AND HOW MANY SIZES ARE STANDARD?
10. THE COMPUGRAPHIC SYSTEM HAS TWO VISUAL DISPLAYS (#1 AND #2). WHAT IS SHOWN IN EACH DISPLAY?

ANSWERS

1. HYPHENLESS JUSTIFICATION, TYPEWRITER KEYBOARD, LINE LENGTH DISPLAY, ELECTRONIC CHARACTER DISPLAY, CHANGE TYPE FACES, AUTOMATIC LEADING AND ADDITIONAL LEADING.

2. $6,450

3. 5 1/2 TO 24 POINTS

4. RECORDS, STORES AND EDITS MAGNETIC TAPE FROM COMPUWRITERS.

5. DISPLAY PHOTOTYPESETTER

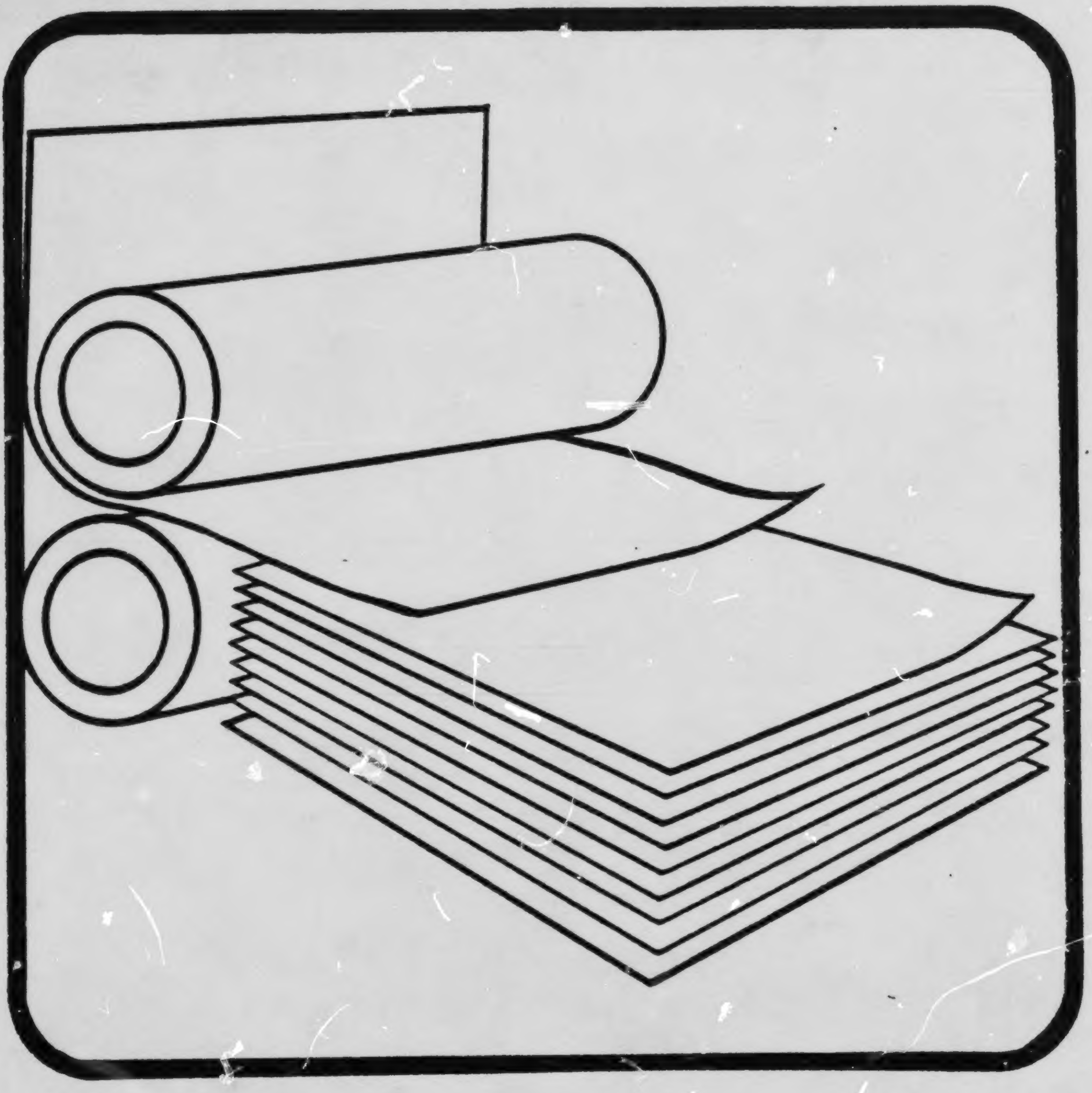
6. COMPUGRAPHIC ACM9000

7. PAPER TAPE

8. $19,950

9. EIGHT TYPE STYLES AND A RANGE FROM 6 TO 72 POINT.

10. DISPLAY 1: VERTICAL POSITION AND LINES SET. DISPLAY 2: MONITORS CHARACTER LINE LENGTH.



graphics

unit: COMPOSITION FOR REPRODUCTION

capital area career center

module: 1401 08 040
1401 08 040 3 **date:** JULY 1977 **level:**

skill title: USING THE VARITYPER PHOTO-TEXT SYSTEM

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO RECOGNIZE AND IDENTIFY THE VARITYPER TYPESETTING SYSTEM.

IN ORDER TO DO THIS YOU WILL NEED:

BACKGROUND INFORMATION ON THE BASICS AND OPERATION OF THE VARITYPER PHOTOTYPESETTING SYSTEMS.

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN QUICKLY RECOGNIZE AND IDENTIFY A VARITYPER PHOTOTYPESETTING SYSTEM AND EXPLAIN ITS BASIC OPERATION.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

LITERATURE - WRITTEN MATERIALS OR INFORMATION.

INFORMATION

THE LANSING STATE JOURNAL HAS 4, THE DETROIT NEWS 30, AND DETROIT FREE PRESS HAS 18 VARITYPER KEYBOARDS. LEGISLATIVE SERVICES (LANSING) AND THE MSU STATE NEWS ALSO HAVE VARITYPER KEYBOARDS AND VARITYPER PHOTOTYPESETTERS. THERE ARE VARITYPER KEYBOARDS, VARITYPER PHOTOTYPESETTING SYSTEMS, AND VARITYPER STRIKE-ON COMPOSERS (MOD 1401 08 031). EACH IS DIFFERENT.

VARITYPER HAS TWO KINDS OF INPUTS (KEYBOARDS): (A) HARD COPY (ABOVE RIGHT), WHICH CUTS A PAPER TAPE AND ALSO A STRIKE-ON COPY, AND (B) ELECTRO/SET (ABOVE LEFT) WHICH HAS A 24-CHARACTER, FLOATING (ELECTRONIC) DISPLAY AND PUNCHES A PAPER TAPE. EACH COSTS ABOUT $3,000.

VARITYPER ALSO HAS AN OCR (OPTICAL CHARACTER RECOGNITION) READER WHERE AN ENTIRE PAGE MAY BE TYPED ON A REGULAR TYPEWRITER. THIS SHEET IS FED INTO THE "SCAN/SET" WHICH WILL READ AND PUNCH A TAPE OF THE ENTIRE TYPED PAGE.

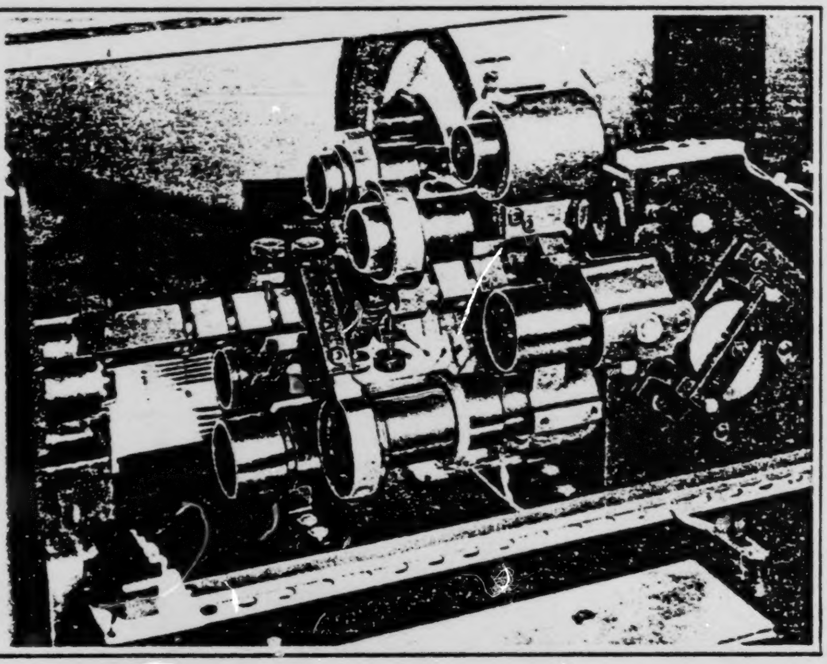
LOOK THROUGH THE COMPOSITION EQUIPMENT NOTEBOOK UNDER "VARITYPER PHOTO" FOR RECENT DETAILED LITERATURE.

THE VARITYPER AM-748 PHOTOTYPESETTER (DESCRIBED ON NEXT PAGE) COSTS ABOUT $20,000.

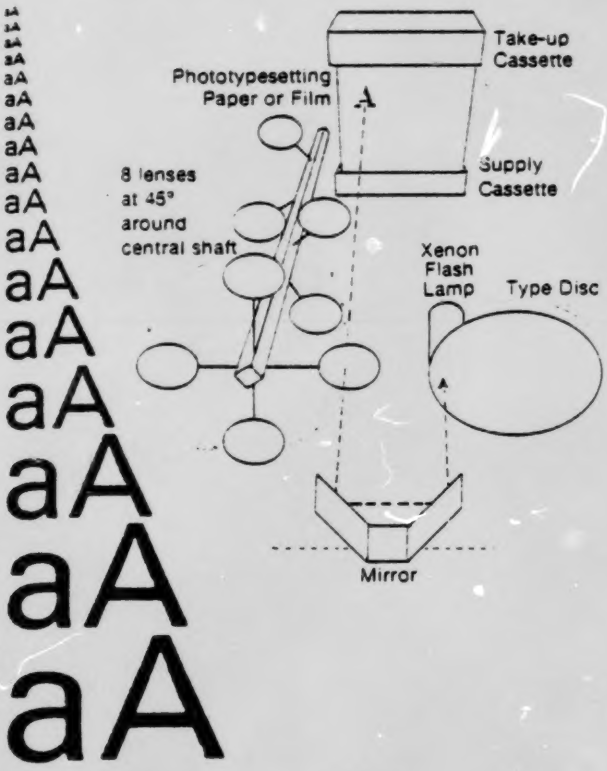
NOTE: WATCH FOR VARITYPER PHOTOTYPESETTING EQUIPMENT ON FIELD TRIPS. YOU WILL VISIT THE VARITYPE OFFICE IN LANSING WHEN YOU COMPLETE YOUR OCCUPATION MODULES AS A COMPOSITOR.

VARITYPER PHOTOTYPESETTING SYSTEMS

VariTyper AM 748 Phototypesetter



Optical Path and Size Control System


aA
Take-up Cassette
Phototypesetting Paper or Film
A
8 lenses at 45° around central shaft
Supply Cassette
Xenon Flash Lamp
Type Disc
A
Mirror

The VariTyper AM 748 produces type in a range of 17 sizes from 5 point to 72 point. The uniquely flexible size control system provides for use of any four text sizes (up to 12 point) in combination with any four display sizes.

Each size-control lens is pre-focused in its own individual mounting bracket; brackets are mounted to the central shaft with a single thumb screw. Any lens can be removed and replaced in less than a minute. Necessary programming for all 17 sizes is resident in the machine.

Size selection is automatic from stored format command, or from tape command, and takes an average of approximately ½-second per change. In the event that a size that has been called for is not in the machine, the machine will stop and will indicate that the selected size is not on line.

The VariTyper AM 748 uses as its source of type a continually-spinning glass disc to which is laminated a high-quality, original photographic negative of four 112-character fonts. Exposure is by high-speed xenon flash which "stops" the selected character in the exposure area; timing is controlled by marks on the disc and is not dependent on speed of disc rotation. Font selection is automatic and virtually instantaneous.

VARITYPER DIVISION
ADDRESSOGRAPH MULTIGRAPH CORPORATION
11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

984
Photocomposed on VariTyper equipment. Litho in U.S.A.

JOB STEPS

1. LOOK THROUGH THE COMPOSITION EQUIPMENT NOTEBOOK FOR SPECIFIC DETAILS ON THE VARITYPER SYSTEM.

2. ANSWER THE QUESTIONS ON THE NEXT PAGE. DO NOT WRITE IN THE MOD.

3. AFTER A FIELD TRIP, COMPLETE AN "OBSERVATION SHEET" FOR THE VARITYPER PHOTOTYPESETTING EQUIPMENT.

WORD GUIDE

HYPHENATION - CONNECTION OR SEPERATION.

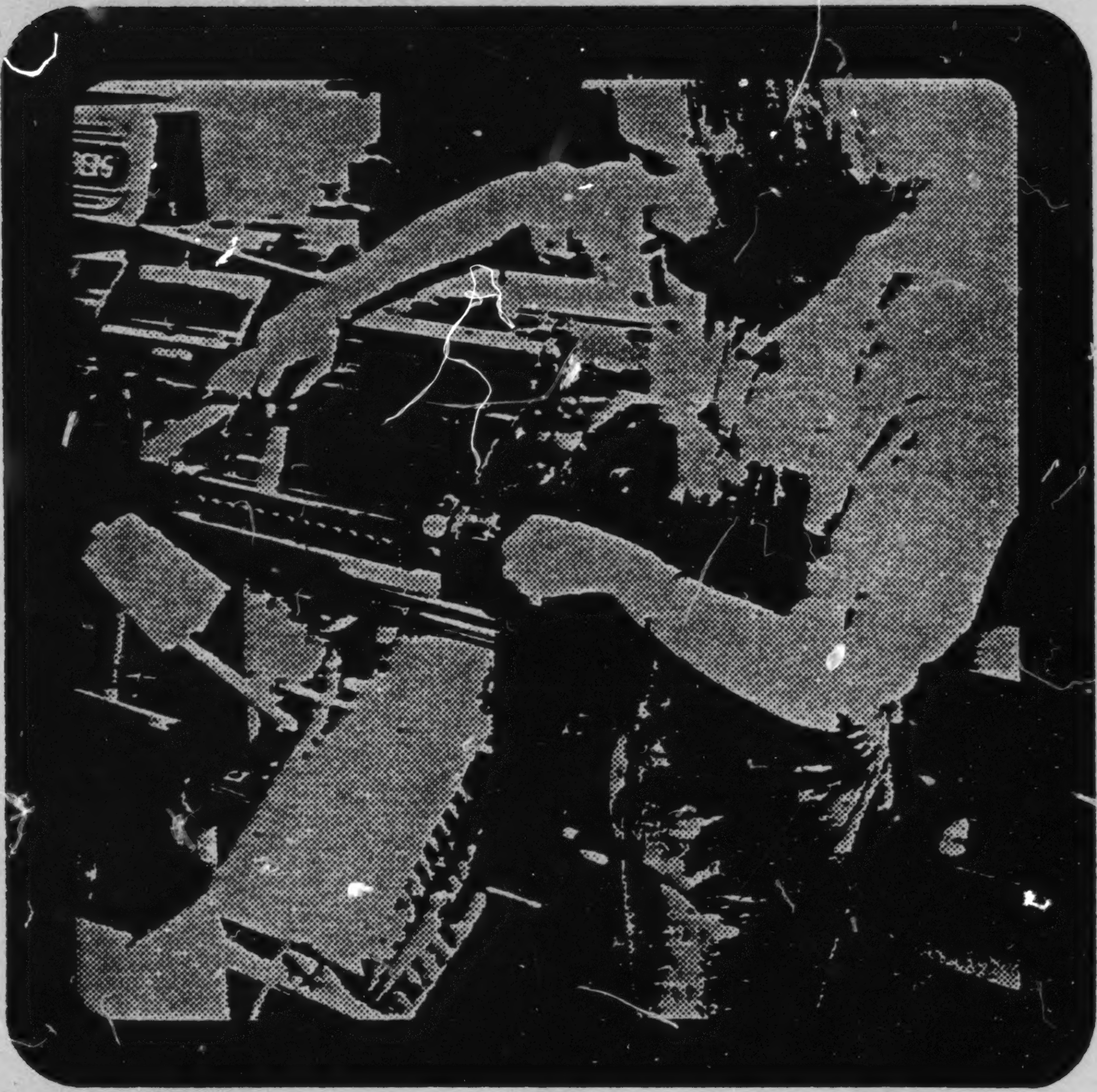
VARITYPER PHOTO-COMP QUESTIONS

DO NOT WRITE ON THIS SHEET. USE A SEPARATE SHEET OF PAPER.

1. DOES THE AM-748 USE A COMPUTER FOR HYPHENATION?
2. DESCRIBE THE 'TYPE DISK' USED ON THE AM-748.
3. HOW DO YOU CHANGE TYPE SIZES ON THE AM-748?
4. WHAT TYPE OF LIGHT SOURCE IS USED FOR EXPOSURE?
5. HOW LONG IS THE LONGEST LINE LENGTH POSSIBLE?
6. WHAT IS A PERFORATING KEYBOARD?
7. WHAT IS A "SCAN/SET"?
8. WHAT IS A "EDIT/SET VISUAL DISPLAY TERMINAL"?

ANSWERS

1. YES
2. HEAVY PLASTIC, CIRCULAR DISK WITH FOUR 112 CHARACTER FONTS
3. EIGHT LENSES CONTROL SIZES
4. HIGH-SPEED XENON FLASH
5. 45 PICAS
6. PUNCHES A PAPER TAPE WITH CHARACTERS AND SPACING CODED
7. READS TYPEWRITTEN COPY (TYPED WITH SPECIAL ELEMENT) ELECTRONICALLY, CALLED OCR (OPTICAL CHARACTER RECOGNITION
8. READS TAPE AND DISPLAYS CHARACTERS ON A SCREEN FOR EDITING; CAN CUT A CORRECTED TAPE



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 001
module: 1401 09 001 3 **date:** 7/77 **level:** II

skill title: INTRODUCTION TO PASTE-UP TOOLS, EQUIPMENT AND MATERIALS

developed & written by: NANCY LOMBARDI

visuals by: SANDRA STARNAMAN

WORD GUIDE

ACCURATELY - PRECISELY, EXACTLY, 100% "RIGHT ON."

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO IDENTIFY, USE AND CARE FOR THE BASIC TOOLS, EQUIPMENT, AND MATERIALS USED IN MAKING PASTE-UPS.

AND IN ORDER TO DO THIS YOU WILL NEED:

GRAPHICS MOD 1401 07 001, (INTRODUCTION TO GRAPHICS LAYOUT AND DESIGN)

WE WILL KNOW YOU CAN DO IT WHEN:

YOU ARE FAMILIAR WITH ALL THE ITEMS LISTED AND CAN ACCURATELY DESCRIBE EACH OF THEM AND THEIR USES.

WORD GUIDE

SOLUTION - ANSWER TO A PROBLEM

STRAIGHT EDGE - A GUIDE FOR DRAWING STRAIGHT, PARALLEL LINES.

PARALLEL - KEEPING THE SAME DISTANCE APART AND GOING IN THE SAME DIRECTION.

INFORMATION

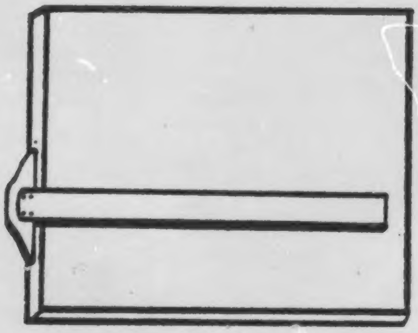
THE NUMBER OF PROBLEMS AND POSSIBLE SOLUTIONS THAT MAY BE HANDLED BY A PASTE-UP PERSON IN AN AVERAGE DAY IS LIMITLESS. AS A RESULT, THERE IS ALMOST NO LIMIT TO THE NUMBER OF TOOLS, MATERIALS AND EQUIPMENT THAT CAN BE USED TO DO PASTE-UPS. THE MORE COMPLICATED THE PASTE-UP, THE LARGER THE NUMBER OF ITEMS. ALSO, BECAUSE OF THE WIDE VARIETY OF MATERIALS AVAILABLE ON THE MARKET TODAY, EACH PASTE-UP PERSON HAS HER/HIS FAVORITE EQUIPMENT AND WAY OF WORKING. (THESE DIFFERENT TYPES WILL BE DESCRIBED LATER IN THIS MOD). EACH TYPE REQUIRES A DIFFERENT WORKING STYLE. THE SAME IS TRUE FOR ALMOST ANY PIECE OF EQUIPMENT, MATERIAL OR TOOL USED.

HOWEVER, THERE ARE CERTAIN BASIC ITEMS THAT ARE MOST COMMONLY USED FOR THE AVERAGE PASTE-UP JOB (ASSIGNMENT). YOU MAY OR MAY NOT USE ALL THE ITEMS LISTED IN THIS MOD HERE AT THE CENTER, BUT YOU SHOULD BE FAMILIAR WITH THEM ALL.

GET GRAPHIC MOD 1401 07 001, AND READ PAGES 3 THROUGH 15. YOU MUST BE FAMILIAR WITH ALL THOSE ITEMS LISTED, AS WELL AS THOSE THAT FOLLOW:

STRAIGHT EDGE: THREE MAIN TYPES USED TODAY;

1. T-SQUARE - RUNS ALONG "TRUE" EDGE OF TABLE AT 90° ANGLE.

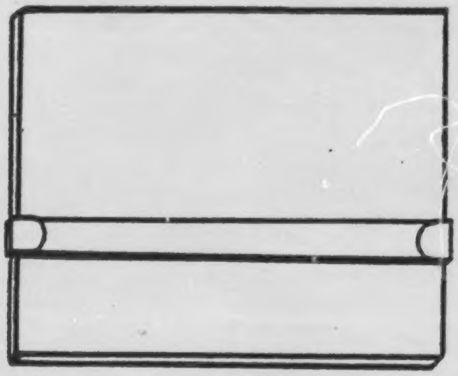


WORD GUIDE

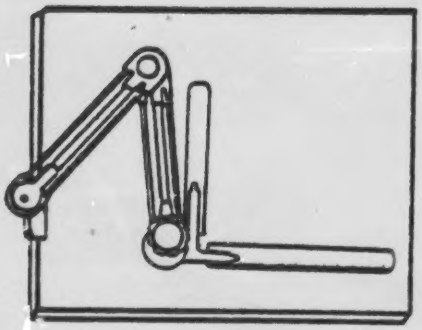
SET - LOCKED IN POSITION.

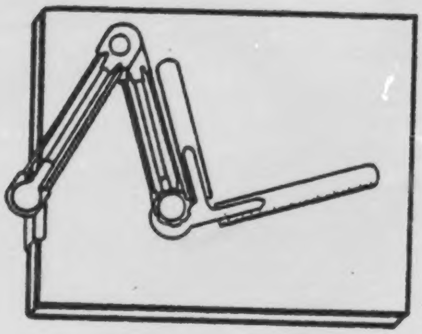
INFORMATION

2. PARALLEL STRAIGHT EDGE - ATTACHED TO DRAFTING TABLE BY EITHER A WIRE OR CLIPS ALONG LEFT AND RIGHT SIDES. BEARINGS OR PULLEYS WITHIN THE BLADE ALLOW IT TO MOVE UP AND DOWN THE TABLE. THE WIRE-ATTACHED TYPE CAN BE SET AT ANGLES OTHER THAN 90° (USUALLY NO MORE THAN 75° - 105° RANGE ALLOWED). ONCE SET, THE BLADE WILL ALWAYS RUN PARALLEL UNTIL RESET. THESE STRAIGHT EDGES COST ABOUT $35 A PIECE. CARE SHOULD BE TAKEN NOT TO DAMAGE THEM. BE CAREFUL NOT TO CUT THE WIRE, THOUGH IT CAN BE REPLACED.



3. "DRAFTING ARM" - HAS BOTH A HORIZONTAL AND A 90° VERTICAL BLADE. THESE ARE SUSPENDED FROM A MECHANICAL ARM ATTACHED TO THE DRAFTING TABLE. THE BLADES MOVE FREELY IN ANY DIRECTION OVER THE ENTIRE TABLE AND CAN BE SET AT ALMOST ANY ANGLE BY USING A DIAL IN THE HANDLE OF THE UNIT (ILLUSTRATION). THIS ITEM IS EXPENSIVE, USUALLY RUNNING UPWARDS OF $150. THE BLADES ARE CHANGEABLE AND COME IN A VARIETY OF STYLES.



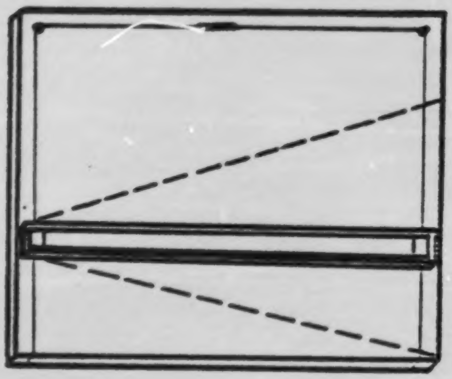


WORD GUIDE

ADHESIVE - STICKY SUBSTANCE, USED TO HOLD THINGS TOGETHER. GLUE IS AN ADHESIVE.

INFORMATION

THE BIGGEST ADVANTAGE TO THE PARALLEL STRAIGHT EDGE AND THE DRAFTING ARM, IS THE FACT THAT ONCE SET, THEY ARE ALWAYS PARALLEL. A T-SQUARE MUST BE HELD FIRMLY AGAINST THE TABLE EDGE TO REMAIN "TRUE" AND A MOMENT'S CARELESSNESS CAN BE A DISASTER, ESPECIALLY WHEN RULING LINES.



ADHESIVE: THE MOST ESSENTIAL ITEM IN PASTE-UP WORK. THERE ARE MANY TYPES ON THE MARKET, BUT THE MOST COMMON USED FOR PASTE-UP WORK ARE:

1. RUBBER CEMENT - A THICK LIQUID WHICH SHOULD BE THINNED OUT WITH BENZINE OR RUBBER CEMENT THINNER (NEVER WITH ANY OTHER SUBSTANCE!) TO WORK PROPERLY. FOUR PARTS CEMENT TO ONE PART THINNER IS THE USUAL MIX. THINNER, IN A SPECIAL DISPENSER CALLED A THINNER CAN, IS ALSO USED TO SEPERATE OR LOOSEN PASTE-UP UNITS. AFTER USING THINNER IN THIS MANNER, SIMPLY WAIT FOR THE CEMENT TO DRY AND REPOSITION. THERE IS NO NEED TO RECEMENT THE UNIT.

WORD GUIDE

COAT - LAYER (LIKE "COAT OF PAINT").

UNIT - WHEN USED IN REFERENCE TO A PASTE-UP, A PIECE OR ELEMENT.

INFORMATION

RUBBER CEMENT COMES IN VARIOUS DISPENSERS. THE THREE PICTURED HERE ARE THE MOST COMMONLY USED.

THERE ARE TWO TYPES OF RUBBER CEMENT: TWO-COAT AND ONE-COAT. AS THEIR NAMES IMPLY; TWO-COAT REQUIRES TWO COATS, ONE ON EACH PIECE TO BE CEMENTED TOGETHER. ONE-COAT REQUIRES ONLY ONE COAT APPLIED TO THE UNIT TO BE PASTED DOWN. ONE-COAT IS LESS OFTEN USED BECAUSE IT IS MESSY TO USE (VERY STICKY) AND DIFFICULT TO PICK-UP (CLEAN OFF) FROM AREAS WHERE IT IS NOT WANTED, GIVING YOUR PASTE-UP A SLOPPY APPEARANCE. HOWEVER, MANY PASTE-UP PEOPLE USE IT BECAUSE IT MAKES IT EASIER TO MOVE UNITS AROUND AND DOES NOT REQUIRE EXTENSIVE CLEANING UP (WHICH TWO-COAT REQUIRES). THERE IS MORE INFORMATION ABOUT RUBBER CEMENT IN MOD 1401 09 002.

2. WAX - A SPECIAL TYPE OF WAX IS USED WHICH, WHEN DRY, BECOMES AN ADHESIVE. CANDLE WAX CANNOT BE USED FOR PASTE-UP PURPOSES. THIS SPECIAL ADHESIVE WAX IS SOLD IN SOLID PIECES WHICH MUST THEN BE MELTED DOWN TO USE. A WAXING MACHINE IS USED FOR THIS PURPOSE. IT KEEPS THE WAX IN LIQUID FORM AND APPLIES THE LIQUID WAX IN THIN, EVEN COATS TO THE PASTED UNIT. THE MELTED WAX IS HOT! ALWAYS BE CAREFUL WHEN USING A WAXING MACHINE. AFTER THE WAX IS APPLIED, THE UNIT IS HANDLED THE SAME WAY AS ONE-COAT RUBBER CEMENT.

WORD GUIDE

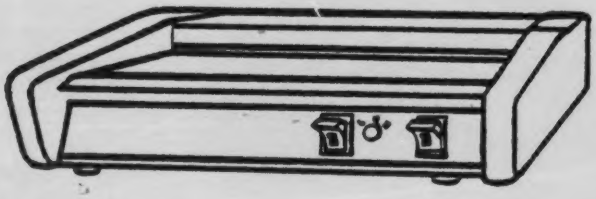
BURNISH - POLISH SHINE

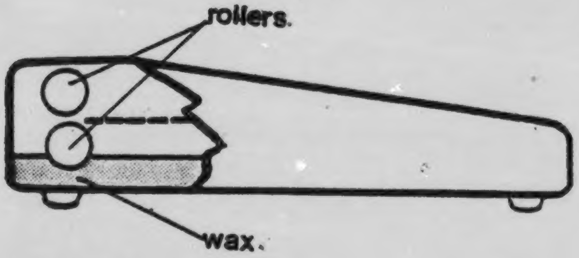
INFORMATION

WAX IS SIMPLE AND EASY TO USE BUT, IF A UNIT IS MOVED AROUND TOO MUCH OR LEFT EXPOSED TO THE AIR FOR A LONG TIME, IT LOSES SOME OF IT STICKINESS. THEN THE UNIT DOES NOT STICK DOWN FIRMLY AND ANYTHING CAN CATCH ON A LOOSE EDGE AND TEAR OR REMOVE THE UNIT. IT IS NOT UNUSUAL FOR EVERYTHING TO FALL OFF A WAXED PASTE-UP. BE CAREFUL TO BURNISH ALL THE ELEMENTS WELL WHEN DOING A WAX PASTE-UP.

THERE ARE MANY BRANDS OF WAXING MACHINES. READ THE INSTRUCTION MANUAL THAT COMES WITH THE ONE YOU WILL BE USING. HOWEVER, NO MATTER WHAT THE BRAND, THERE ARE TWO TYPES MOST COMMONLY USE:

TABLE MODEL - THE PASTE-UP UNIT PASSES FACE UP BETWEEN TWO ROLLER. THE BOTTOM ONE APPLIES THE THIN COAT OF WAX. THIS IS USED MAINLY TO COAT LARGE UNITS, SUCH AS TYPE PROOFS. THE TOP ROLLER MUST BE KEPT FREE OF WAX OR IT WILL COAT THE TOP OF THE ART (VERY MESSY). NEVER TILT THIS TYPE OF WAXING MACHINE WHEN IT IS ON! HOT WAX WILL SPILL ALL OVER EVERYTHING!





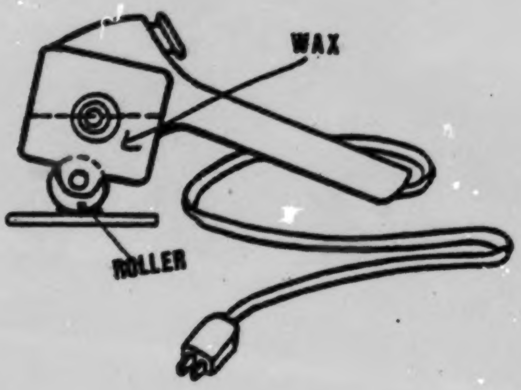
WORD GUIDE

GRADES - QUALITY OF PAPER STOCK, USUALLY DETERMINED BY WEIGHT (THICKNESS).

MOUNTING - ANOTHER TERM FOR PASTING SOMETHING DOWN.

INFORMATION

HAND MODEL - SOLID WAX IS INSERTED INTO THE LARGE END OF THIS WAXER AND IS THEN SEALED TO KEEP THE LIQUID WAX FROM SPILLING. YOU SHOULD STILL HANDLE THIS MODEL WITH CARE. DO NOT LAY IT DOWN ON ITS SIDE OR BACK! A THIN COAT OF WAX IS APPLIED BY ROLLING THE MACHINE OVER BACK OF UNIT TO BE PASTED DOWN.



THERE ARE ALSO SPRAY ADHESIVES (USED LIKE SPRAY PAINT) ON THE MARKET, WITH NAMES LIKE "PHOTO MOUNT" AND "SPRAY MOUNT". BUT, THESE ARE MESSY TO USE. THE SPRAY GETS ON MORE THAN THE UNIT, SO ALWAYS USE A SHEET OF NEWSPAPER OR SOMETHING TO PROTECT WORK AREA FROM THE STICKY OVERSPRAY. THE SPRAYED UNIT IS HANDLED THE SAME WAY AS ONE-COAT AND WAX.

INFORMATION

IN ADDITION TO SCISSORS, SINGLE-EDGES RAZOR BLADES (FIGURE A) AND "XACTO" KNIVES (FIGURE B) ARE USED TO CUT OUT PASTE-UP UNITS. MAT KNIVES (FIGURE C) ARE COMMONLY USED FOR CUTTING HEAVIER PAPER OR ILLUSTRATION BOARD.

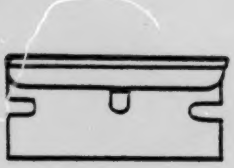


FIGURE A

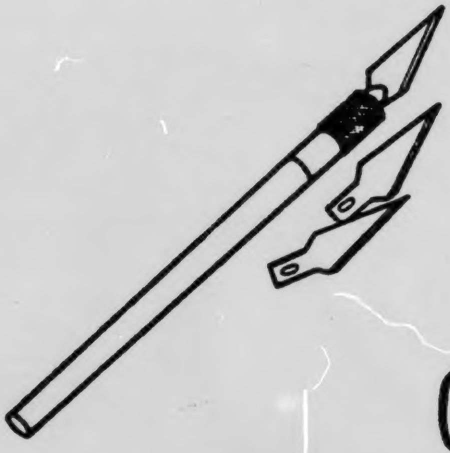


FIGURE B

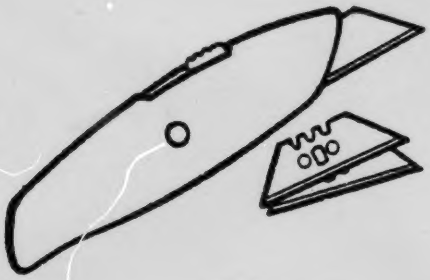


FIGURE C

IN ADDITION TO THOSE LISTED IN MOD 1401 07 001, THERE ARE MANY OTHER TYPES OF MATERIALS YOU WILL USE IN PASTE-UP WORK. THE MOST COMMON ARE:

TRACING PAPER - AN ALMOST TRANSPARENT PAPER HAVING UNLIMITED USES, A FEW OF WHICH ARE LAYOUTS, COLOR INDICATIONS OF ART OR KEYLINES (MORE PERMANENT PASTE-UPS) PROTECTIVE FLAPS AND SLIPSHEETS (SEE NEXT MOD).

VELLUM - IS A HEAVY TYPE OF TRACING PAPER USED PRIMARILY FOR TRACING ARTWORK AND COLOR SEPERATION OVERLAYS ON ART AND KEYLINES (SEE MOD 1401 09 006 FOR MORE INFORMATION ABOUT OVERLAYS). INK OR PAINT CAN BE SCRATCHED OFF VELLUM'S SURFACE.

ILLUSTRATION BOARD - AVAILABLE IN A WIDE VARIETY OF MAKES, GRADES AND SURFACES. IN GENERAL, TWO TYPES ARE MOST COMMONLY USED; SMOOTH SURFACE (HOT PRESS) BOARD AND ROUGH SURFACE (COLD PRESS) BOARD. BOTH ARE USED FOR MANY TYPES OF FINISHED ARTWORK (ILLUSTRATIONS AND LAYOUTS), FOR MOUNTING ARTWORK SUCH AS PHOTOGRAPHS, AND FOR KEYLINES. SMOOTH SURFACE BOARD IS USED WHEN SHARP, CLEAN LINE WORK IS NECESSARY, ROUGH WHEN LINE WORK IS NOT IMPORTANT.

ACETATE - FROSTED OR CLEAR PLASTIC FILM, AVAILABLE IN DIFFERENT THICKNESSES, USED FOR COLOR SEPERATION OVERLAYS, PROTECTING ARTWORK, ETC. INK OR PAINT CAN BE SCRATCHED OFF. MORE EXPENSIVE THAN VELLUM.

INFORMATION

"RUBY" OR AMBER COLORED FILM - RUBBER-LIKE COATING ON ACETATE THAT CAN BE CUT OR PEELED AWAY, EXPOSING CLEAR ACETATE (FIGURE A) USED FOR COLOR SEPERATION OVERLAYS. ALSO COMES IN ADHESIVE-BACKED SHEETS, ALLOWING YOU TO ROUGHLY COVER ONLY THE NECESSARY AREA, TRIMMING THE EXCESS AWAY. (FIGURE B)

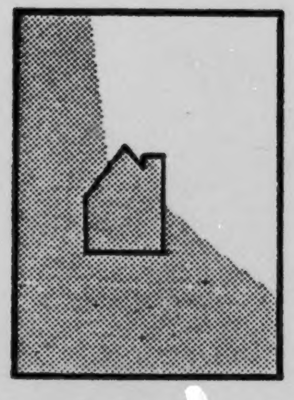


FIGURE A

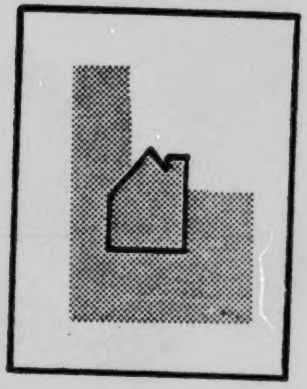
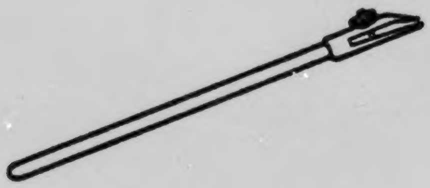


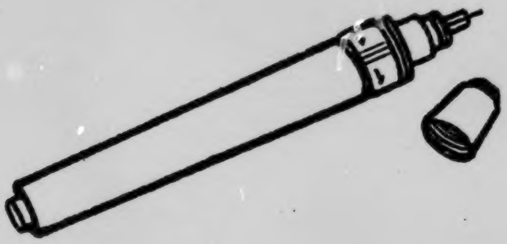
FIGURE B

RULING PEN - INK IS HELD AT THE POINT OF THE PEN BETWEEN TWO BLADES. THE DISTANCE BETWEEN THE BLADES CAN BE ADJUSTED WITH A SMALL SCREW SET IN THE TOP BLADE, THEREBY VARYING THE THICKNESS OF THE LINE RULED. THE FARTHER APART THE BLADES, THE HEAVIER THE LINE RULED. THE RULING PEN IS USED FOR INKING STRAIGHT AND CURVED LINES BUT SHOULD ALWAYS BE USED ALONG A GUIDING EDGE (SUCH AS A T-SQUARE). SEE MOD 1401 09 007 FOR MORE INFORMATION ON HOW TO USE A RULING PEN.

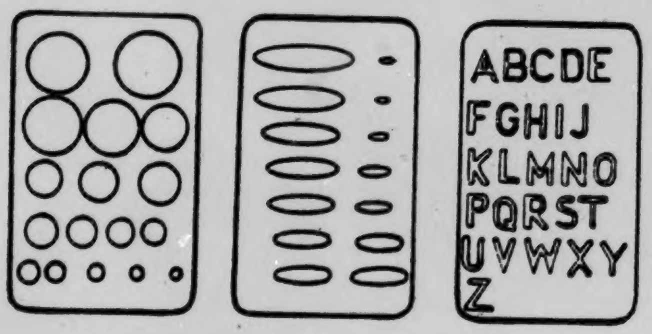


INFORMATION

TEMPLATE PENS - MANY MAKES AND STYLES BUT COMMONLY CALLED "RAPIDOGRAPHS" (ONE OF THE BRAND NAMES). THEY WERE DESIGNED FOR USE WITH TEMPLATES (SEE BELOW). THE INK IS HELD IN THE BODY OF THE PEN AND FLOWS THROUGH A FIXED PEN POINT. A DIFFERENT PEN IS NECESSARY FOR EACH LINE THICKNESS AND COLOR CHANGE. EASIER TO USE THAN A RULING PEN BUT, BECAUSE A VARIETY OF PENS ARE NEEDED TO DO THE SAME JOB AS ONE RULING PEN, TEMPLATE PENS ARE MORE EXPENSIVE TO USE. SEE MOD 1401 09 008 FOR MORE INFORMATION ON HOW TO USE A TEMPLATE PEN.



TEMPLATES - STIFF PLASTIC SHEETS WITH SPECIFIC SHAPES CUT OUT AND THEY ARE USED AS DRAWING GUIDES. SOME EXAMPLES ARE:

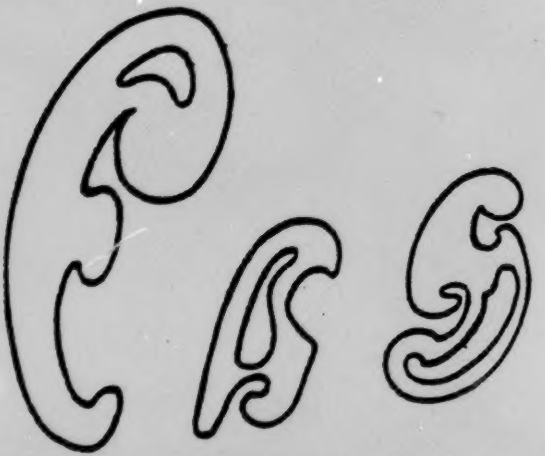


WORD GUIDE

OPAQUE - NON-TRANSPARENT; COVERS COMPLETELY, ALLOWING NOTHING UNDERNEATH TO SHOW THROUGH.

INFORMATION

FRENCH CURVES - STIFF, TRANSPARENT FORMS THAT COME WITH A WIDE VAREITY OF CURVED EDGES AND ARE USED AS GUIDES FOR DRAWING SMOOTH, CLEAN, IRREGULARLY CURVED LINES. SOME EXAMPLES:



BRUSHES - ONLY A FEW ARE NEEDED FOR PASTE-UP WORK. THEY SHOULD BE OF GOOD QUALITY. TWO FINE POINT BRUSHES (ONE FOR USE ONLY WITH BLACK, ONE FOR USE ONLY WITH WHITE) COME IN VERY HANDY FOR TOUCH UPS. ONE HEAVIER POINT IS NICE TO HAVE FOR FILLING-IN LARGE AREAS WITH INK OR PAINT. THESE SHOULD BE KEPT CLEAN AND FREE OF PAINT OR INK WHEN NOT IN USE. DO NOT PLACE THEM BRUSH-POINT DOWN WHEN NOT IN USE AS THIS RUINS THE POINTS.

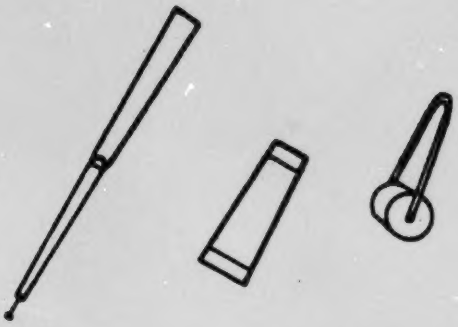
INK - WATERPROOF BLACK DRAWING INK (MOST COMMONLY USED) USUALLY COMES IN SMALL BOTTLE WITH SQUEEZE-BULB DROPPER IN CAP. LARGER REFILL BOTTLES ARE AVAILABLE. BLACK INK IS USED FOR A WIDE VARIETY OF THINGS, INCLUDING RULING LINES, ARTWORK AND COLOR SEPERATION OVERLAYS. RED AND BLUE INK ARE RARELY USED IN A PASTE-UP.

WHITE PAINT - OPAQUE AND NON-WATERPROOF, WHITE PAINT IS USED MOSTLY TO "WHITE OUT" (PAINT OVER) MISTAKES AND MAKE CORRECTIONS.

ERASERS - THE TWO MOST COMMONLY USED IN PASTE-UP WORK ARE THE INK (HARD) ERASER AND THE KNEADED (SOFT) ERASER. THE SECOND IS USED MOSTLY FOR ERASING PENCIL LINES AND CLEANING UP ARTWORK, ETC.

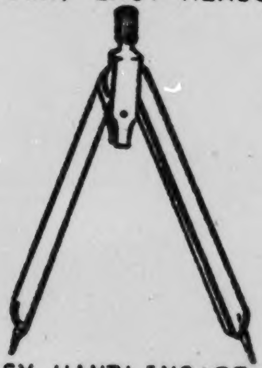
INFORMATION

BURNISHER - USUALLY MADE OF STIFF PLASTIC, THE BURNISHER IS USED TO RUB DOWN A UNIT, FIXING IT IN PLACE. THREE MAIN TYPES:

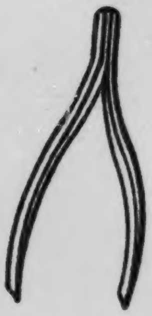


SOME OTHER PASTE-UP TOOLS AND MATERIALS THAT ARE NOT ESSENTIAL BUT ARE USEFUL TO HAVE WHEN DOING PASTE-UP WORK ARE:

DIVIDERS - USED FOR QUICK, EASY MEASUREMENT OF EQUAL DISTANCE.



TWEEZERS - USED FOR EASY HANDLING OF SMALL PASTE-UP UNITS, SUCH AS TYPE.



INFORMATION

SPRAY FIXATIVES - CLEAR OR MATTE TYPES - USED FOR "FIXING" (SETTING) INK ON SOME KINDS OF TYPE PROOFS OR ANY PRINTED PIECE (NEWSPAPER OR MAGAZINE CUTOUTS) AND KEEPING PENCIL OR CHARCOAL FROM SMEARING ON PIECE OF ARTWORK. COMES IN SPRAY CANS (LIKE SPRAY PAINT).

DUST OR BENCH BRUSH - FOR QUICK CLEAN UP OF THE WORK AREA.

JOB STEPS

1. STUDY THE ITEMS IN THIS MOD AND THOSE IN GRAPHICS MOD # 1401 07 001.

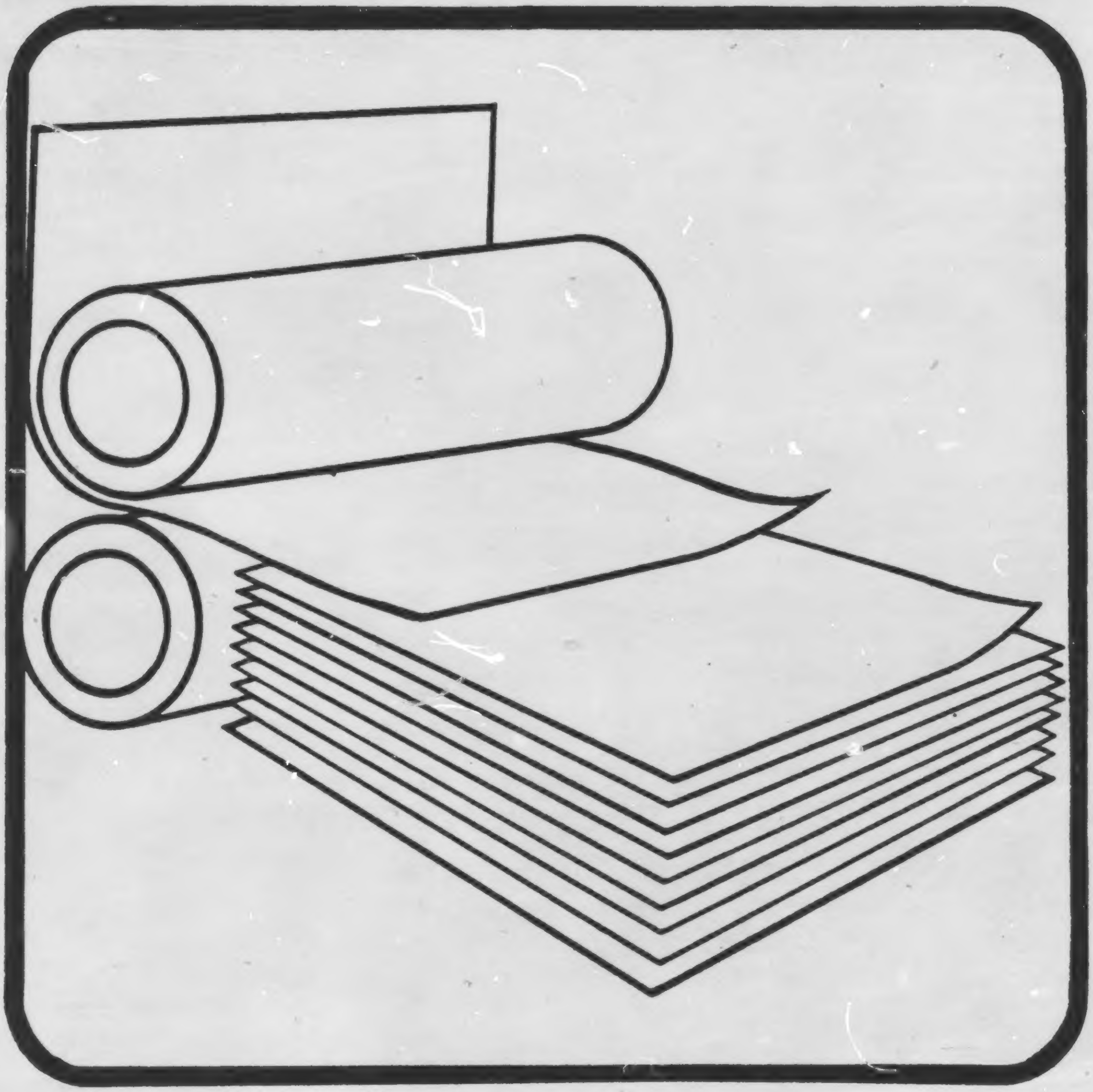
2. MATCH THE ITEM WITH ITS NAME ON THE CHECKLIST. DO NOT LOOK BACK AT THE INFORMATION SECTION.

CHECKLIST

STRAIGHT EDGE
___ 1. T-SQUARE
___ 2. PARALLEL STRAIGHT EDGE
___ 3. "DRAFTING ARM"
ADHESIVE
___ 1. RUBBER CEMENT
___ 2. WAX
___ A. TABLE MODEL MACHINE
___ B. HAND MODEL MACHINE
___ 3. SPRAY
CUTTING EQUIPMENT
___ 1. SINGLE-EDGE RAZOR BLADE
___ 2. "XACTO" KNIFE
___ 3. MAT KNIFE
___ TRACING PAPER
___ VELLUM
___ ILLUSTRATION BOARD
___ ACETATE
___ "RUBY" OR AMBER COLORED FILM
___ RULING PEN
___ TEMPLATE PENS
___ TEMPLATES

___ FRENCH CURVE
___ BRUSHES
___ INK
___ WHITE PAINT
___ ERASERS
___ BURNISHER
___ DIVIDERS
___ TWEEZERS
___ SPRAY FIXATIVES
___ DUST OR BENCH BRUSH

3. WHEN YOU FEEL YOU KNOW AND UNDERSTAND WHAT YOU HAVE READ AND CAN ACCURATELY IDENTIFY AND DESCRIBE ALL THE ITEMS LISTED, SEE YOUR INSTRUCTOR. DISCUSS WHAT YOU HAVE LEARNED BEFORE GOING ONTO THE NEXT MOD.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 002
module: 1401 09 002 3 **date:** JULY 1977 **level:** II

skill title: MAKING A SIMLE PASTE-UP

developed & written by: NANCY LOMBARDI

visuals by: BRUCE BENNETT

WORD GUIDE

SQUARE - LINED UP PROPERLY, NOTHING CROOKED; IE, ALL THE TYPE RUNS PARALLEL.

SMUDGED - STAINED OR SMEARED.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A SIMPLE PASTE-UP.

IN ORDER TO DO THIS YOU WILL NEED:

- T-SQUARE
- TRIANGLE
- RULER
- BURNISHER
- RULER
- SCISSORS
- THINNER IN DISPENSER
- TRACING PAPER
- MASKING TAPE
- 8½" X 11" #32 LEDGER
- 2H PENCIL
- LIGHT BLUE PENCIL
- TWO-COAT RUBBER CEMENT IN DISPENSER

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN USE THE VARIOUS PASTE-UP TOOLS AND MATERIALS TO PASTE-UP A SIMPLE NEWSPAPER OR MAGAZINE ADVERTISEMENT AND YOUR WORK MEETS THESE MINIMUM REQUIREMENTS:

1. THE PASTE-UP IS 100% ACCURATE AND "SQUARE".
2. THE PASTE-UP IS NEAT AND CLEAN WITH NO TORN OR SMUDGED ELEMENTS.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

ADHERE - STICK TOGETHER FIRMLY.

FLIMSY - THIN, LIGHTWEIGHT.

INFORMATION

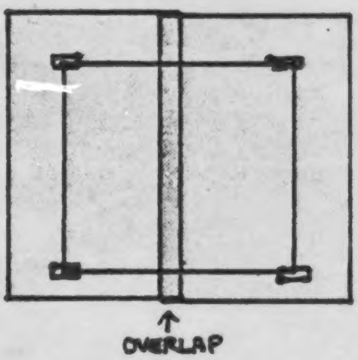
IN THE PREVIOUS MOD, YOU LEARNED THE DIFFERENCE BETWEEN THE VARIOUS KINDS OF ADHESIVES USED IN PASTE-UP WORK. FOR THIS ASSIGNMENT (JOB), YOU WILL BE USING TWO-COAT RUBBER CEMENT.

THERE ARE SEVERAL METHODS OF USING TWO-COAT CEMENT. ONE METHOD IS TO APPLY THE CEMENT TO BOTH SURFACES AND ALLOW THEM TO DRY, THEN ADHERE. ANOTHER METHOD IS TO APPLY THE CEMENT TO THE UNIT TO BE PASTED DOWN, LET THIS DRY, THEN APPLY THE CEMENT TO THE OTHER SURFACE AND WHILE IT IS STILL WET, PASTE THE TWO TOGETHER. THE BEGINNER SHOULD USE THIS LAST METHOD. IT ALLOWS FOR SOME MOVEMENT OF THE PASTED UNIT BEFORE IT ADHERES TO THE SECOND SURFACE, PROVIDING TIME FOR HIM/HER TO LINE IT UP CORRECTLY.

THE FIRST METHOD, HOWEVER, IS USUALLY USED FOR LARGE ELEMENTS. OWING TO THE STICKINESS OF TWO-COAT CEMENT, WHEN THE COATED SURFACES TOUCH, IT IS SOMETIMES DIFFICULT TO PASTE DOWN LARGE OR FLIMSY MATERIAL WITHOUT WRINKLES. THEREFORE, THE "SLIPSHEET" METHOD IS USED.

SLIPSHEETING:

FIRST, CEMENT BOTH SURFACES AND ALLOW THEM TO DRY. THEN COMPLETELY COVER THE MOUNTING AREA WITH TWO PIECES OF CLEAN TRACING PAPER, OVERLAPPING THEM BY ABOUT ½" IN THE CENTER OF THE AREA.

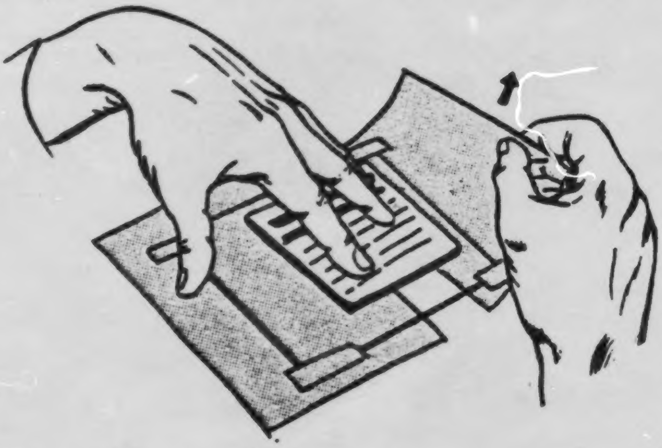


WORD GUIDE

BURNISH - RUB DOWN FIRMLY

INFORMATION

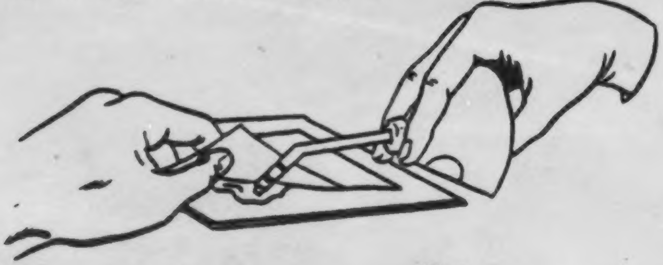
DRY TWO-COAT CEMENT WILL NOT STICK TO A NON-CEMENTED SURFACE. PLACE THE UNIT TO BE MOUNTED DOWN ON THE TRACING PAPER, MAKING SURE PART OF IT COVERS EACH PIECE. LINE UP THE UNIT IN POSITION. THEN, HOLDING DOWN FIRMLY ON ONE SIDE, SLOWLY AND SMOOTHLY SLIDE THE OTHER PIECE OUT FROM UNDER THE UNIT.



DO NOT TWIST THE TRACING PAPER AS YOU REMOVE IT. THIS MAY CAUSE THE WRINKLES YOU ARE TRYING TO AVOID. WHEN THE PIECE IS FIRMLY ON THE ADHERED SIDE, SLOWLY REMOVE THE OTHER PIECE. AGAIN, BE CAREFUL. WHEN BOTH PIECES HAVE BEEN REMOVED, COVER THE UNIT WITH PAPER FOR PROTECTION AND BURNISH IT DOWN, WORKING AWAY FROM THE CENTER TOWARD THE EDGES.

SLIPSHEETING CAN ALSO BE USED WITH WAX, BUT NEVER WITH ONE-COAT CEMENT, WHICH STICKS TO EVERYTHING, INCLUDING THE TRACING PAPER. WAX, ON THE OTHER HAND, DOES NOT REALLY STICK UNTIL IT IS BURNISHED.

IF YOU WANT TO REMOVE A UNIT THAT HAS BEEN PASTED DOWN WITH RUBBER CEMENT, USE RUBBER CEMENT THINNER (APPLIED WITH A THINNER DISPENSER), CAREFULLY LIFTING THE UNIT WHILE POURING. (SEE ILLUSTRATION) SOMETIMES, THINNER WILL STAIN A SURFACE. BUT, IN MOST CASES, THE STAIN IS TEMPORARY.



WORD GUIDE

COPY - ANY SUPPLIED MATERIAL (TYPEWRITTEN MANUSCRIPT, TYPE PROOFS, PHOTOGRAPHS, ARTWORK, ETC.) TO BE USED IN THE PRODUCTION OF A PRINTED PIECE.

BOARD - THE PASTE-UP ITSELF. IT DOES NOT HAVE TO BE ILLUSTRATION BOARD. BOND PAPER, LEDGER, ANYTHING YOU ARE USING TO DO A PASTE-UP.

CORRESPONDING - MATCHING

INFORMATION

ANOTHER IMPORTANT FACT TO REMEMBER ABOUT TWO-COAT CEMENT IS THAT, IF IT GETS ON A PRINTED SURFACE (SUCH AS NEWSPAPER PRINT), IT REMOVES SOME OF THE INK WHEN THE EXCESS CEMENT IS CLEANED OFF. BE CAREFUL. THE BEST WAY TO AVOID THIS IS TO COAT THE PRINTED MATERIAL BEFORE CUTTING IT INTO UNITS. ANOTHER WAY IS TO SPRAY THE MATERIAL WITH FIXATIVE FIRST, ALLOW IT TO DRY, AND THEN APPLY THE CEMENT.

HOW TO LINE UP COPY:

IN ORDER TO DO A PROFESSIONAL-LOOKING PASTE-UP, IT IS IMPORTANT TO LEARN HOW TO PROPERLY POSITION TYPE AND OTHER ELEMENTS THAT SHOULD BE "SQUARE" (PHOTOS, FOR INSTANCE). THERE ARE VARIOUS METHODS FOR ALIGNING (LINING UP) TYPE. ONE METHOD IS TO LINE UP THE BOTTOM OF A LINE OF TYPE ALONG A STRAIGHT EDGE. THEN, WITH A BLUE PENCIL, LIGHTLY DRAW A LINE AT EACH END OF THE LINE OF TYPE BOTH HORIZONTALLY AND VERTICALLY (USUALLY DRAWN ALONG THE BOTTOM OF THE TOP LINE AND THE LEFT SIDE).

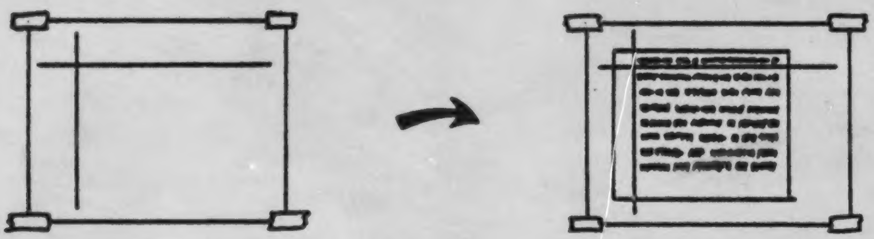
A full pressure lubrication system is the type used in automobile engines. On some of the larger small engines, an almost completely pressurized system is used, including a positive displacement gear or rotor pump. Passages for oil flow are drilled to all critical points, such as camshaft bearings, main bearings, connecting rod bearings and piston pins. A splash system is used in conjunction with the pressure system, particularly for lubricating cylinder walls.

WORD GUIDE

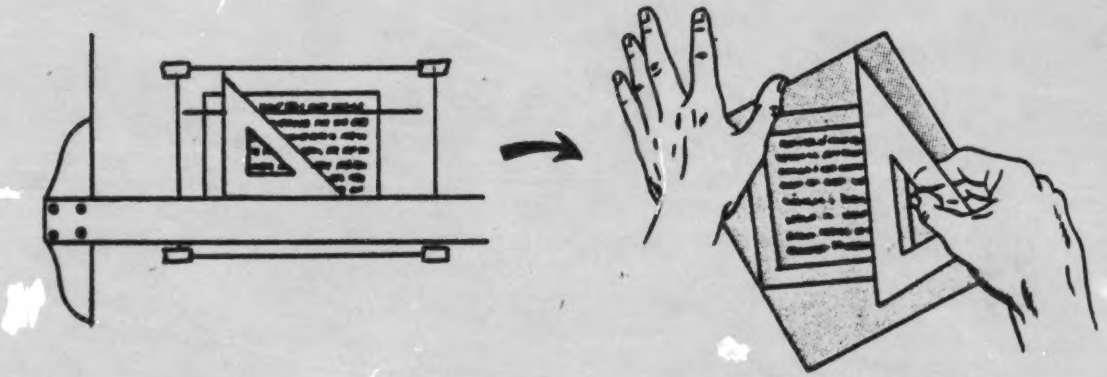
APPLIED - PUT ONTO

INFORMATION

BE SURE TO EXTEND THE BLUE LINE BEYOND THE UNIT'S EDGE. APPLY CEMENT TO UNIT AND ALLOW TO DRY. THEN, WITH A T-SQUARE AND TRIANGLE, DRAW CORRESPONDING LINES ON THE BOARD (PASTE-UP) WITH THE BLUE PENCIL. APPLY THE CEMENT TO THE BOARD AND ALLOW IT TO DRY OR, WHILE IT IS STILL WET, POSITION THE TYPE, MATCHING LINES ON UNIT WITH THOSE OF THE BOARD.



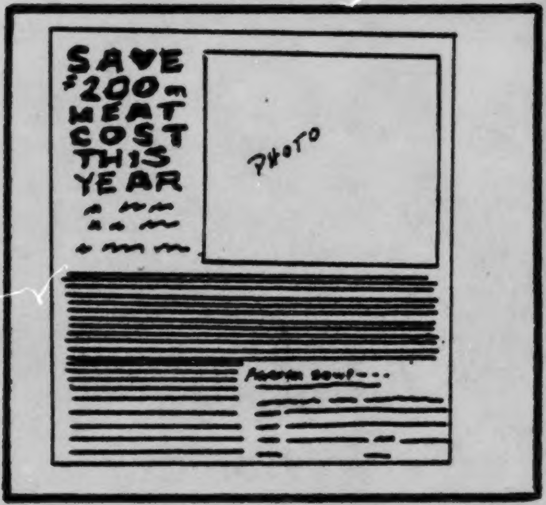
CHECK FOR SQUARENESS WITH T-SQUARE AND TRIANGLE. BURNISH.



THIS METHOD CAN ALSO BE USED WITH WAX AND ONE COAT CEMENT. CEMENT IS APPLIED TO THE BOARD ONLY WHEN USING TWO-COAT RUBBER CEMENT.

JOB STEPS

1. LOOK THROUGH YOUR NEWSPAPER OR MAGAZINE. SELECT A SIMPLE ADVERTISEMENT THAT IS SMALLER THAN 8½" X 11" IN SIZE. A HALF OR QUARTER PAGE AD WOULD BE BEST.

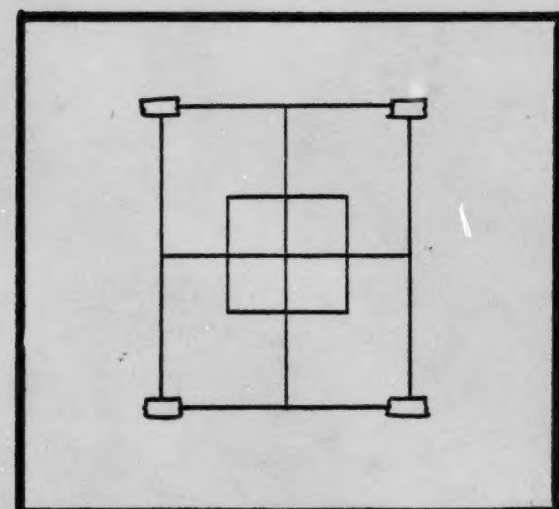


2. MAKE AN ACCURATE LAYOUT SKETCH OF THE AD AS IT IS. MEASURE ITS EXACT SIZE AND ANY MARGINS.

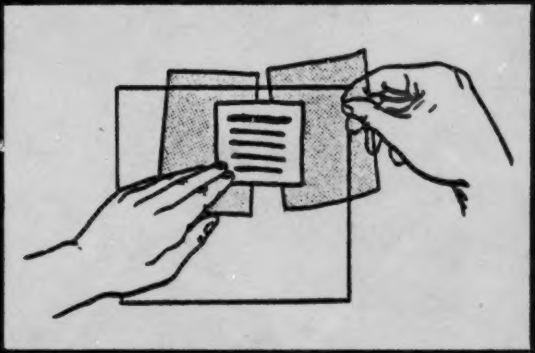
3. CUT OUT THE AD FROM THE MAGAZINE OR NEWSPAPER, COAT THE BACK WITH RUBBER CEMENT AND CUT IT INTO ITS VARIOUS ELEMENTS (HEADLINE, ILLUSTRATION, BODY TYPE, ETC.).

4. TAPE A PIECE OF #32 LEDGER TO THE TABLE. (IF YOUR AD IS WIDER THAN 8½", TAPE THE PAPER DOWN HORIZONTALLY, ALONG 11" EDGE)

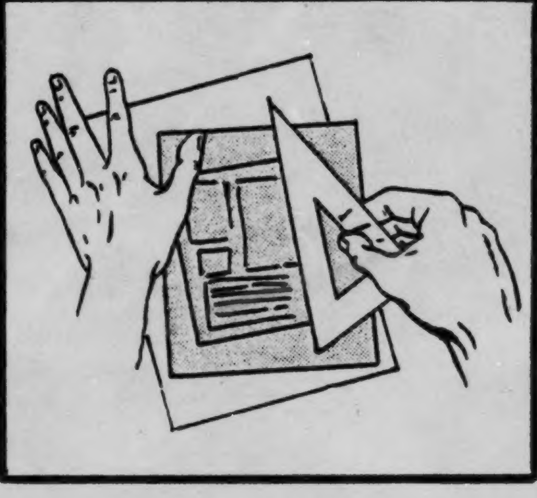
JOB STEPS



5. CENTER THE ADVERTISEMENT'S DIMENSIONS WITHIN THE 8½" X 11" PAPER. DRAW THESE DIMENSIONS IN BLUE PENCIL WITH YOUR T-SQUARE AND TRIANGLE.



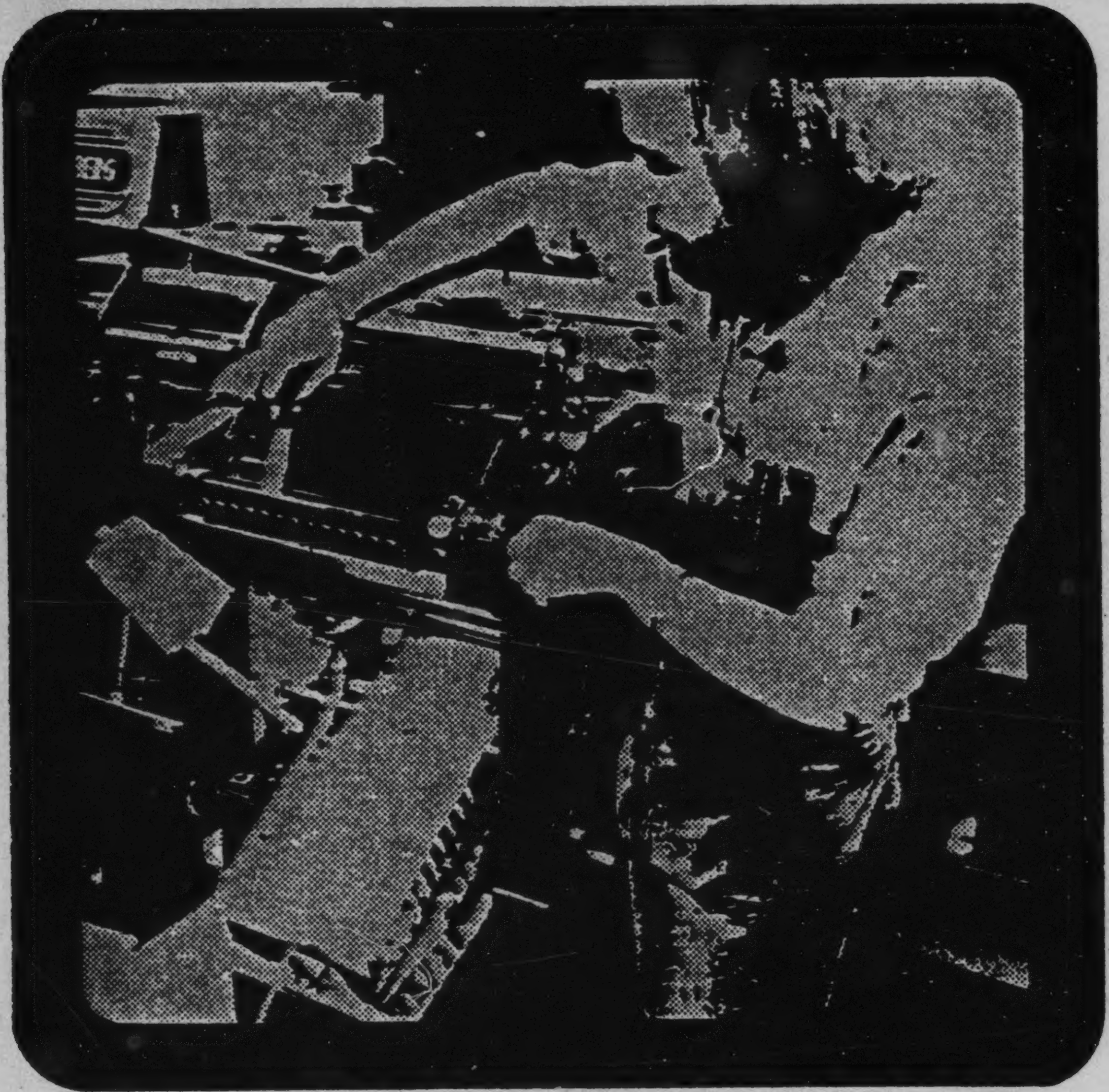
6. NOW, FOLLOWING YOUR LAYOUT SKETCH, REPRODUCE THE AD. EACH OF THE ELEMENTS SHOULD BE IN THE SAME POSITION AS THEY WERE BEFORE. IF NECESSARY, USE THE "SLIPSHEET" METHOD TO POSITION THE ELEMENTS.



7. WHEN EVERYTHING IS IN ITS PROPER PLACE AND LINED UP, BURNISH THE ENTIRE PASTE-UP, USING A PIECE OF TRACING PAPER FOR PROTECTION.

8. USE YOUR FINGER OR A BALL OF DRY CEMENT TO CLEAN UP ANY EXCESS CEMENT.

9. AFTER THE PASTE-UP IS COMPLETE AND CLEANED UP, COVER IT WITH A TISSUE OVERLAY FOR PROTECTION AND SHOW IT TO YOUR INSTRUCTOR.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 003

module: 1401 09 003 3 **date:** 7/77 **level:** III

skill title: PROJECT: PASTE-UP A MODULE

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PASTE-UP A MODULE.

IN ORDER TO DO THIS YOU WILL NEED:

- T-SQUARE
- TRIANGLE
- RULER
- ADHESIVE
- BURNISHER
- SCISSORS
- MASKING TAPE
- 8½" X 11" #32 LEDGER
- LIGHT BLUE PENCIL
- MODULE COPY (ARTWORK, TYPEWRITTEN MANUSCRIPT)
- SAMPLE MODULE (FOR STYLE)

WE WILL KNOW YOU CAN DO IT WHEN:

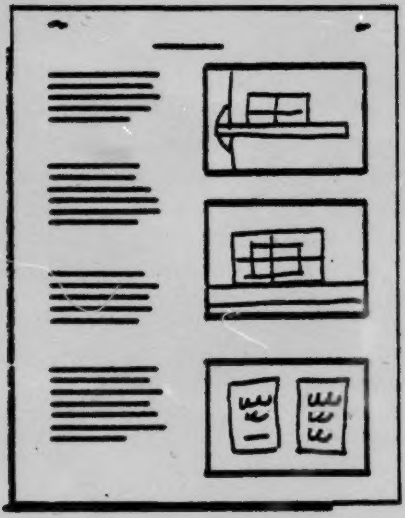
YOUR FINAL PASTE-UP IS NEAT AND CLEAN, ACCURATE AND "SQUARE", AND MATCHES THE OTHER MODULES IN THAT UNIT AREA IN APPEARANCE.

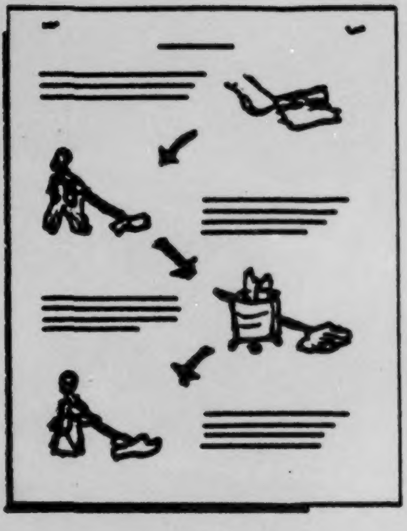
WORD GUIDE

DUPLICATE - REPRODUCE, COPY.

INFORMATION

MODULES LIKE THIS ONE HAVE A CERTAIN "LOOK" OR STYLE. ASK YOUR INSTRUCTOR FOR SEVERAL DIFFERENT KINDS OF MODS ("SMALL ENGINE REPAIR"; "GRAPHICS"; "BUILDING MAINTENANCE"). GET AT LEAST THREE OF EACH KIND AND LOOK THEM OVER CAREFULLY. NOTICE HOW THEY ARE LAID OUT. COMPARE THEM TO EACH OTHER AND SEE WHAT MAKES EACH KIND (SUCH AS THE GRAPHICS MODS) SIMILAR IN APPEARANCE. EVEN THOUGH EACH PAGE IS DIFFERENT, THEY ARE ALL DONE IN A CERTAIN STYLE OR "LOOK" (THE SAME IS TRUE FOR THE OTHER KINDS OF MODS.) FOR EXAMPLE:



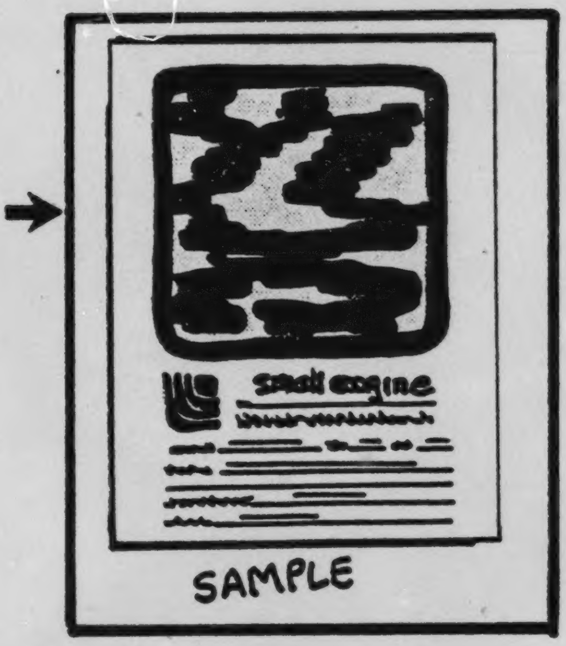


IT IS IMPORTANT FOR A PASTE-UP PERSON TO UNDERSTAND AND BE ABLE TO DETERMINE AND DUPLICATE A "LOOK". MANY TIMES A CLIENT WILL ALREADY HAVE A PRINTED PIECE THAT HE/SHE LIKES AND WANTS REPEATED, EVEN THOUGH THERE IS A DIFFERENT AMOUNT OF BODY COPY AND MORE PICTURES THIS TIME. THE CLIENT WANTS YOU TO MATCH THE "LOOK". PART OF DOING A PROFESSIONAL PASTE-UP JOB IS GIVING THE CLIENT WHAT HE/SHE WANTS. IF THE CLIENT IS HAPPY WITH YOUR WORK, YOU WILL BE SUCCESSFUL.

WORD GUIDE

MANUSCRIPT - STORY
COPY - ARTWORK, ETC.

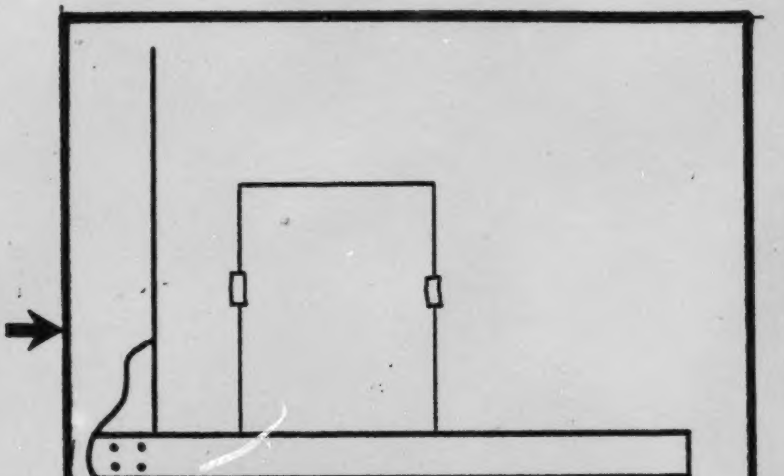
JOB STEPS



1. STUDY THE SAMPLE MODULE FOR STYLE AND CHECK TO SEE IF YOUR PASTE-UP MODULE COPY WILL WORK IN THAT STYLE. MEASURE THE MARGINS AND, IF YOUR ILLUSTRATIONS ARE TOO BIG, ASK YOUR INSTRUCTOR TO SHOW YOU HOW TO GET SMALLER SIZE COPIES MADE.

2. COAT THE BACK OF THE COPY WITH ADHESIVE.

NOTE: YOU MAY USE RUBBER CEMENT OR WAX WITH THIS PROJECT.



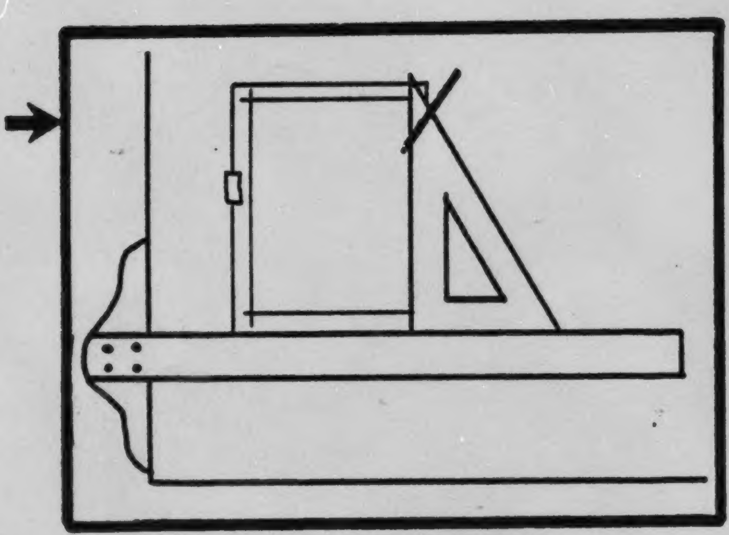
3. LINE UP AND TAPE A SHEET OF 8½" X 11" #32 LEDGER TO YOUR TABLE.

JOB STEPS

WORD GUIDE

BURNISH - PRESS DOWN TO MAKE ADHERE.

4. USING YOUR T-SQUARE AND TRIANGLE, DRAW THE MARGINS WITH BLUE PENCIL.



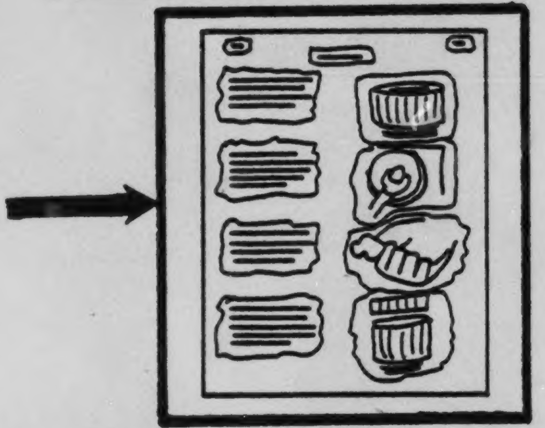
5. START WITH THE FIRST PAGE AND READ THE MANUSCRIPT. MATCH THE ILLUSTRATIONS WITH THE PROPER TYPED COPY.

6. CUT OUT THOSE UNITS NEEDED FOR THE FIRST PASTE-UP PAGE.

7. LOOSELY, PASTE DOWN THE UNITS, LINING THEM UP BY EYE SO EVERYTHING LOOKS SQUARE. KEEP EVERYTHING WITHIN THE MARGINS.

NOTE: DO NOT CROWD OR OVER FILL THE PAGE. (FOLLOW THE SAMPLE MOD)

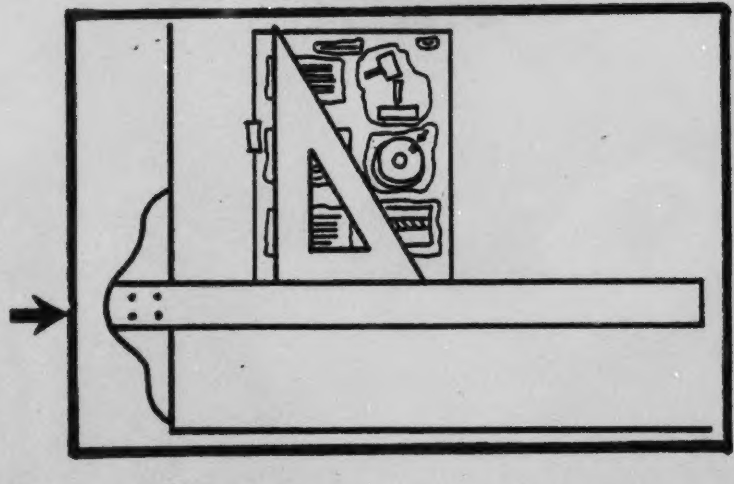
DO NOT BURNISH YET!



8. REPEAT JOB STEPS #3 - 7 FOR ALL THE REMAINING PAGES OF YOUR MOD.

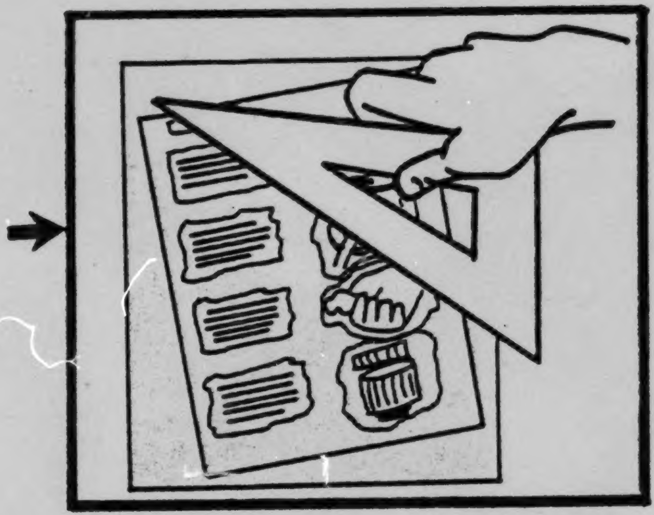
9. SHOW THESE ROUGH PASTE-UPS TO YOUR INSTRUCTOR. NOTE ANY CHANGES HE/SHE MAY SUGGEST.

10. THEN, ONE PAGE AT A TIME, STARTING WITH THE FIRST PAGE, LINE UP AND TAPE DOWN EACH PAGE. CHECK FOR SQUARENESS WITH YOUR T-SQUARE AND TRIANGLE. CORRECT ANY ERRORS.

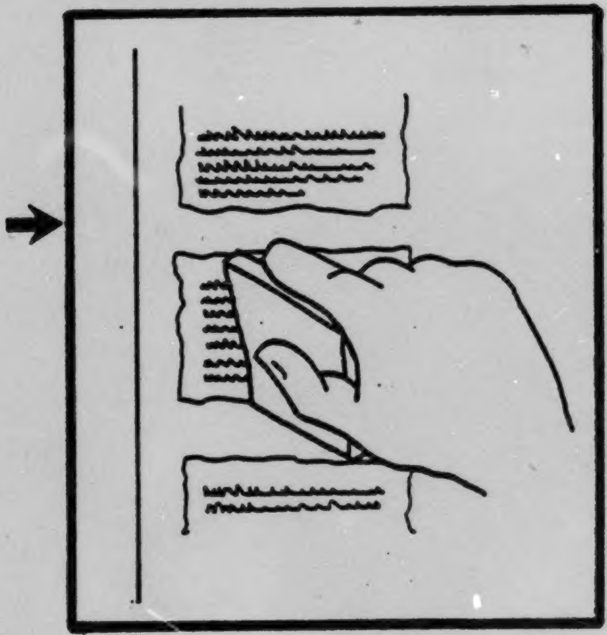


JOB STEPS

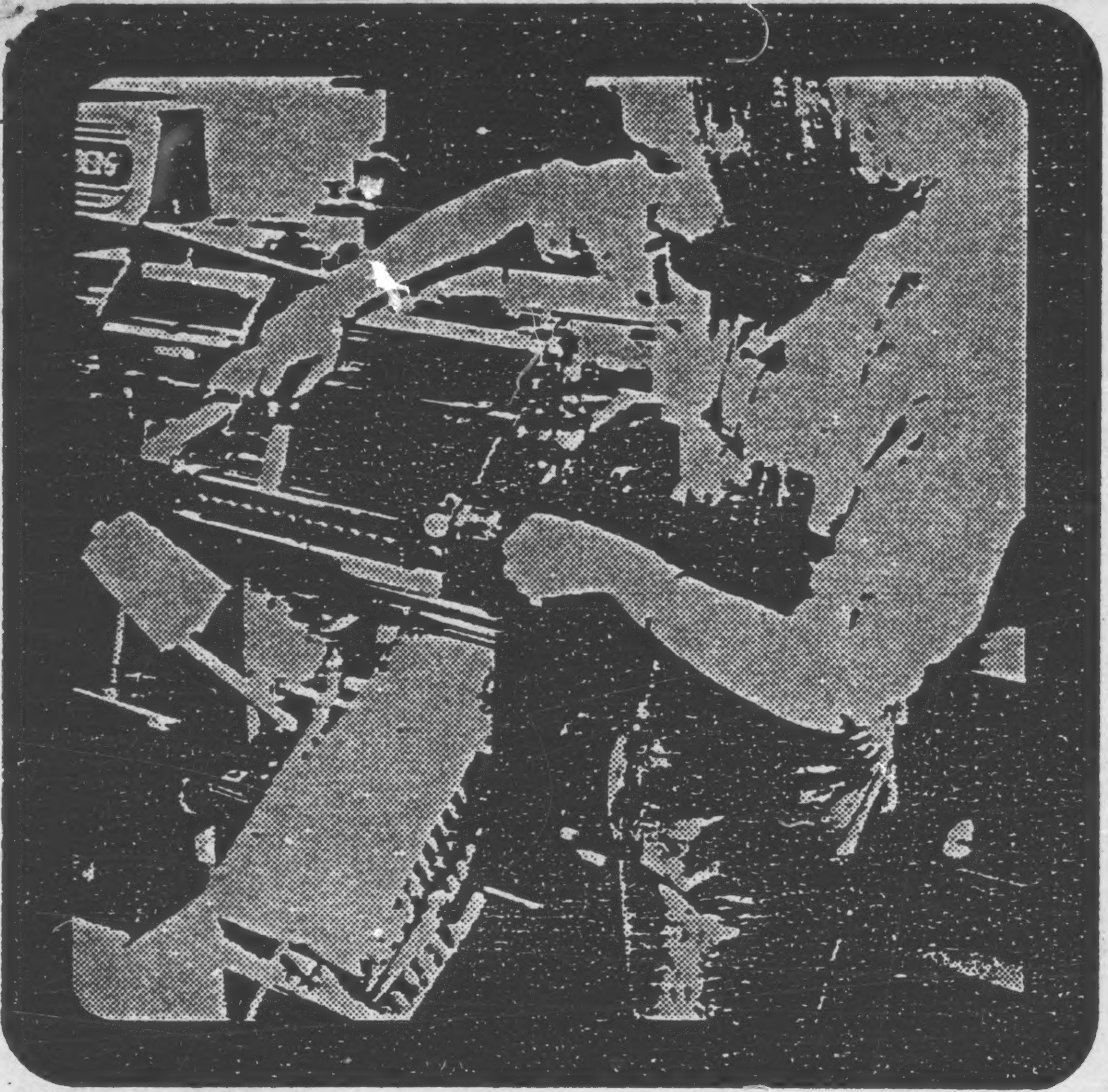
11. WHEN EVERYTHING IS CORRECTLY POSITIONED, BURNISH, USING A PIECE OF SCRAP PAPER TO PROTECT YOUR PASTE-UP.



12. CLEAN UP ANY EXCESS ADHESIVE AND/OR SMUDGES, ETC.



13. SHOW THE COMPLETED PASTE-UP PROJECT TO YOUR INSTRUCTOR. IF NECESSARY, MAKE ANY CORRECTIONS HE/SHE MAY INDICATE BEFORE YOU GO ON TO THE NEXT MOD.



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capital area career center

1401 09 004

module: 1401 09 004 3 **date:** 7/77 **level:** III

skill title: LEARNING TO USE WHITE SPACE IN PASTE-UP

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE WHITE SPACE IN PASTE-UP.

IN ORDER TO DO THIS YOU WILL NEED:

T-SQUARE
TRIANGLE
RULER
SCISSORS
ADHESIVE
BURNISHER
MASKING TAPE

8½" X 11" #32 LEDGER
LIGHT BLUE PENCIL
MAGAZINE OR NEWSPAPER
GRAPHIC MODS 1401 07 004
1401 07 005
1401 07 006
1401 07 009

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR FINAL PASTE-UP IS NEAT, CLEAN, AND ACCURATE WITHIN THE SPECIFIED SIZE AND IS LAID OUT IN A PLEASING MANNER.

A TAPE OF THIS MODULE IS AVAILABLE.

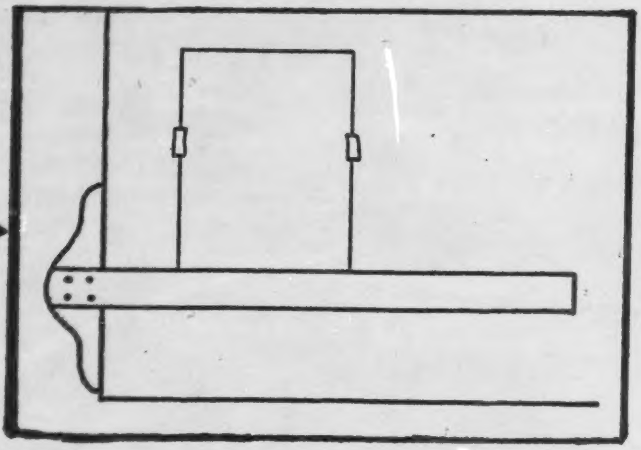
INFORMATION

SOME PRINTING AND GRAPHIC ARTS SHOPS ARE TOO SMALL TO BE ABLE TO EMPLOY A LAYOUT AND DESIGN ARTIST, SO THE COMPOSITORS OR SUPERVISOR WILL LAYOUT, DESIGN, AND ARRANGE THE PRINTING. BECAUSE THESE PEOPLE USUALLY GO DIRECTLY TO FINISHED TYPE AND ARTWORK, OFTEN IT IS LEFT TO THE PASTE-UP PERSON TO DO THE FINAL LAYOUT. HE/SHE IS THE PERSON WHO GETS ALL THE FINAL ELEMENTS: TYPE PROOFS, PHOTOS, ARTWORK, ETC. SOMETIMES, THE PASTE-UP PERSON IS GIVEN A LAYOUT TO FOLLOW. MANY TIMES, HE/SHE MUST TAKE ALL THESE ELEMENTS (COPY FOR REPRODUCTION) AND ARRANGE THEM IN A PLEASING MANNER, WHILE DOING THE FINAL PASTE-UP.

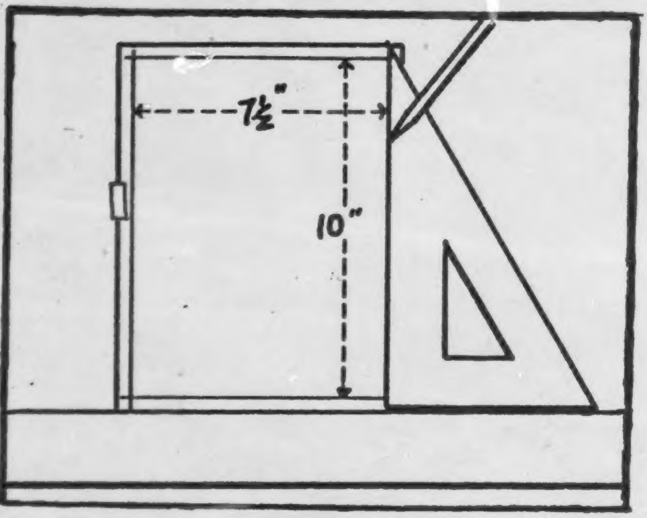
READ "GRAPHIC ARTS LAYOUT AND DESIGN" MODS 1401 07 004, 1401 07 005, 1401 07 006, AND 1401 07 009. YOU SHOULD BE FAMILIAR WITH THESE DESIGN PRINCIPLES BEFORE GOING ON TO THE JOB STEPS PART OF THIS MOD.

JOB STEPS

1. LINE UP A SHEET OF 8½" X 11" #32 LEDGER WITH YOUR T-SQUARE AND TAPE IT DOWN TO THE TABLE.



2. MEASURE ½" IN FROM THE LEFT, RIGHT, TOP, AND BOTTOM EDGES OF THE SHEET. USING YOUR T-SQUARE AND TRIANGLE, DRAW THESE MARGINS WITH A BLUE PENCIL. THESE LINES SHOULD NOW ENCLOSE A 7" X 10" AREA.



3. KEEPING IN MIND WHAT YOU HAVE LEARNED FROM READING THE LAYOUT AND DESIGN MODS, LOOK THROUGH YOUR NEWSPAPER OR MAGAZINE FOR AN ADVERTISEMENT WHOSE ELEMENTS WOULD WORK WELL WITHIN THE 7" X 10" AREA. REMEMBER - YOU WILL HAVE TO REARRANGE THE ELEMENTS WHEN YOU DO YOUR PASTE-UP.

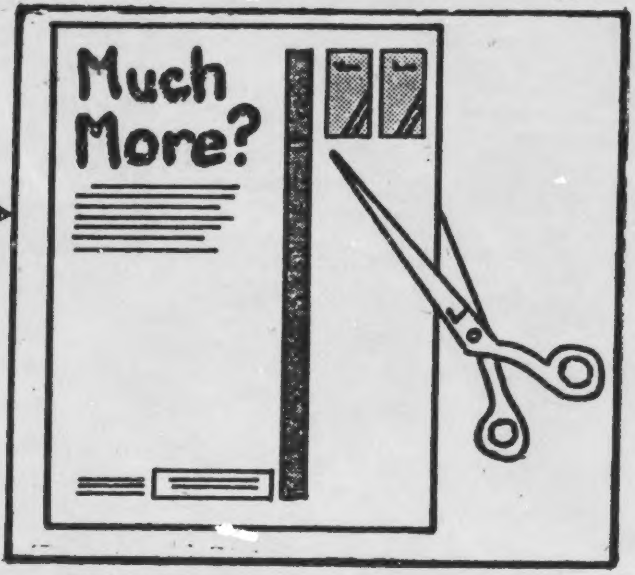
4. CUT OUT THE AD AND APPLY ADHESIVE TO THE BACK. YOU MAY USE RUBBER CEMENT OR WAX FOR THIS PROJECT.

WORD GUIDE

JOB STEPS

BURNISH - RUB DOWN FIRMLY.

5. CUT OUT THE VARIOUS ELEMENTS (HEADING, BODY TYPE, ETC.)

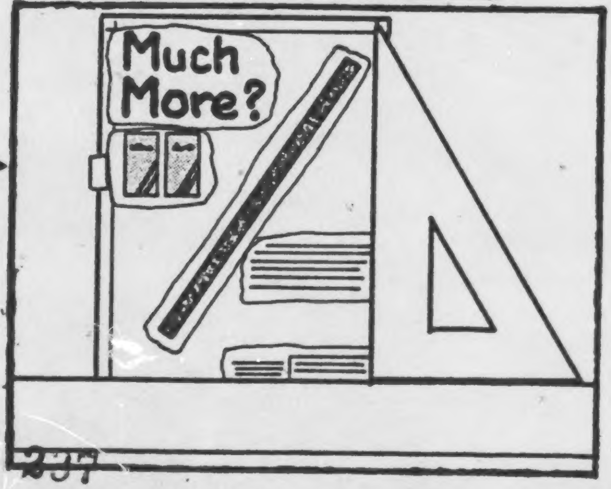


6. POSITION THE ELEMENTS WITHIN THE 7" X 10" AREA IN A PLEASING ARRANGEMENT. (IF YOU ARE USING 2-COAT CEMENT, PUT A PIECE OF CLEAN TRACING PAPER BETWEEN THE CEMENTED SURFACES WHILE YOU WORK ON THIS STEP.)

7. WHEN YOU FEEL YOU HAVE FOUND A PLEASING ARRANGEMENT OF THE ELEMENTS, LOOSELY PASTE THEM DOWN. DO NOT BURNISH! LINE UP BY EYE.

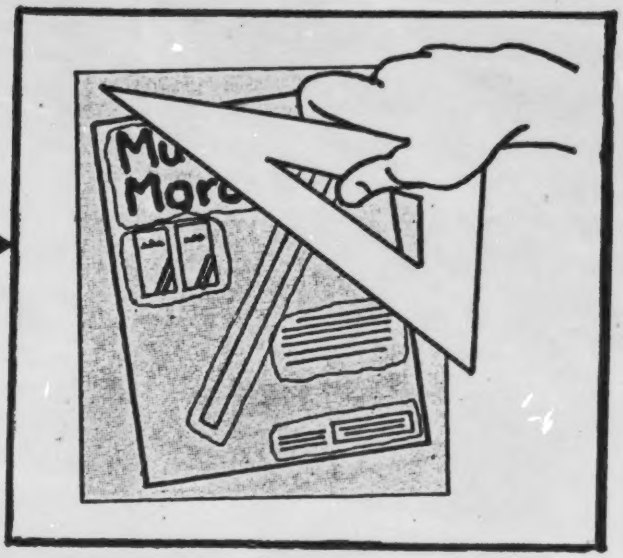
8. SHOW THIS ROUGH PASTE-UP TO YOUR INSTRUCTOR. NOTE ANY CHANGES HE/SHE MAY SUGGEST.

9. USING YOUR T-SQUARE, RELINE UP AND TAPE YOUR PASTE-UP TO THE TABLE. CHECK FOR SQUARENESS WITH THE T-SQUARE AND TRIANGLE AND CORRECT ANY ERRORS.



JOB STEPS

10. WHEN EVERYTHING IS CORRECTLY POSITIONED, BURNISH, USING A PIECE OF SCRAP PAPER TO PROTECT YOUR PASTE-UP.



11. CLEAN UP ANY EXCESS ADHESIVE AND/OR SMUDGES, ETC.

12. SHOW THE COMPLETED PASTE-UP PROJECT TO YOUR INSTRUCTOR. IF NECESSARY, MAKE ANY CORRECTIONS HE/SHE MAY INDICATE BEFORE YOU GO ON TO THE NEXT MOD.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 005

module: 1401 09 005 3 **date:** JULY 1977 **level:** IV

skill title: GROUPING AND PLANNING COPY IN PASTE-UP

developed & written by: NANCY LOMBARDI

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO GROUP AND PLAN COPY IN PASTE-UP.

IN ORDER TO DO THIS YOU WILL NEED:

THIS MOD AND "GRAPHIC ARTS LAYOUT AND DESIGN" MODS #1401 07 001 THROUGH #1401 07 033.

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN SUCCESSFULLY DETERMINE AND INDICATE THE MOST PLEASING ARRANGEMENT OF ELEMENTS IN THE SERIES OF LAYOUT EXAMPLES GIVEN IN THIS MOD.
2. YOU CAN CLEARLY EXPLAIN WHY YOU MADE YOUR CHOICES.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

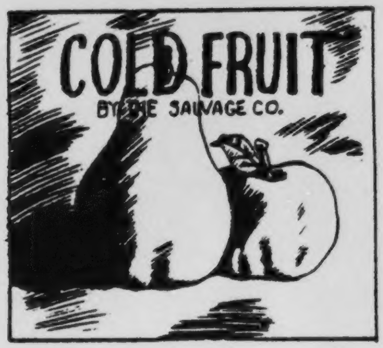
YOU SHOULD HAVE ALREADY COMPLETED THE PREVIOUS MOD. IF YOU HAVE NOT, DO SO NOW.

READ ALL THE "GRAPHIC ARTS LAYOUT AND DESIGN" MODULES, #1401 07 001 THROUGH #1401 07 033. YOU DO NOT HAVE TO DO THE JOB STEPS IN THESE MODS; JUST STUDY THEM UNTIL YOU UNDERSTAND THE THEORIES AND METHODS INVOLVED.

JOB STEPS

LOOK AT THE FOLLOWING PAIRS OF LAYOUTS. PICK ONE LAYOUT IN EACH JOB STEP THAT YOU FEEL IS THE BEST (MOST PLEASING) ARRANGEMENT. WRITE YOUR ANSWERS ON A SEPERATE SHEET OF PAPER. SHOW YOUR ANSWERS TO YOUR INSTRUCTOR. BE PREPARED TO EXPLAIN THE REASONS FOR YOUR CHOICES.

1. A.



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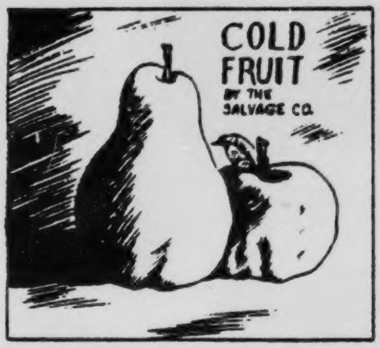
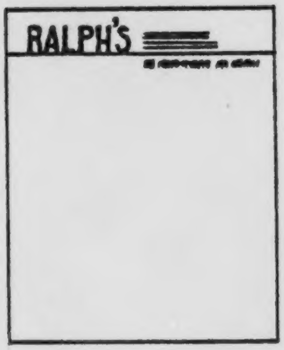


2. A.



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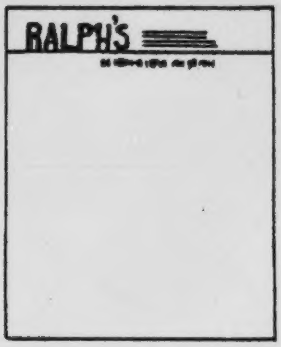

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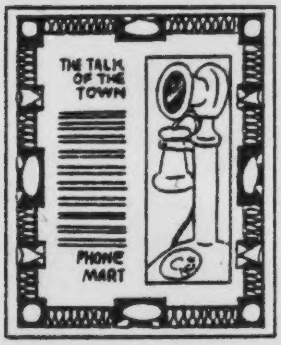

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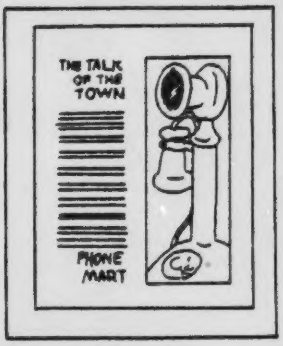

JOB STEPS

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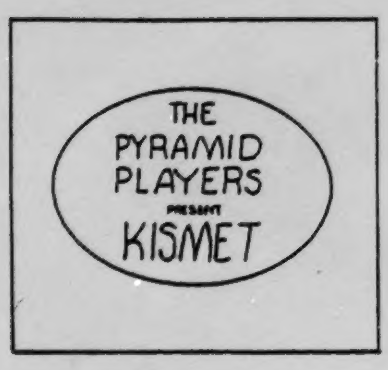

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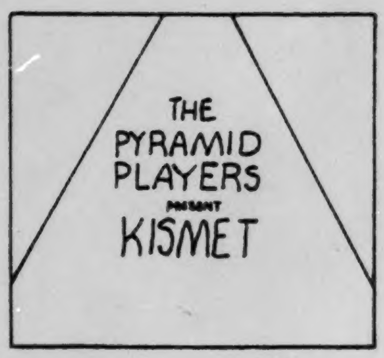

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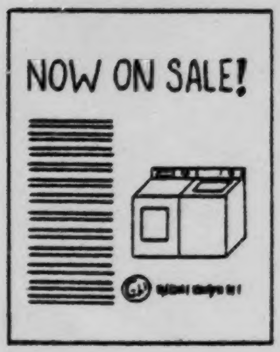

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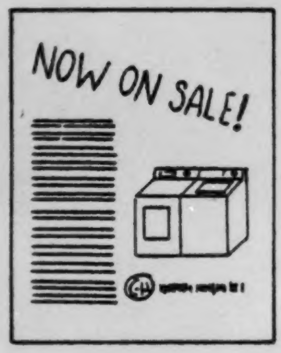

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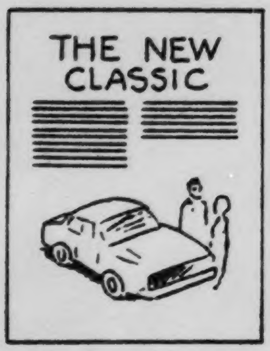

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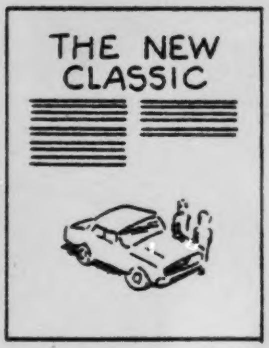

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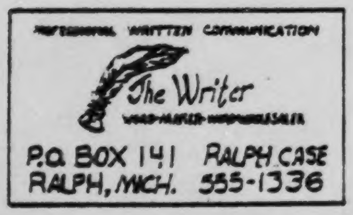

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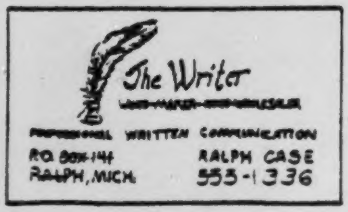
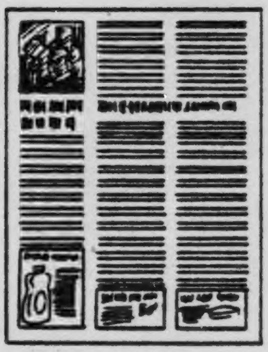


JOB STEPS

8. A.



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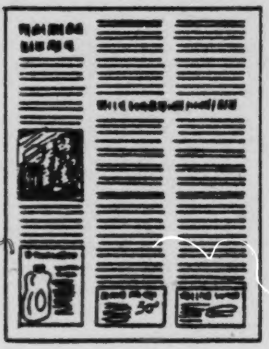
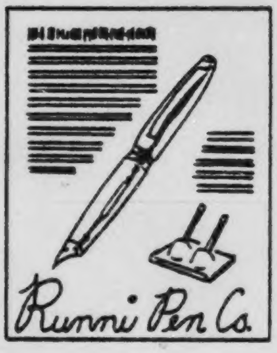
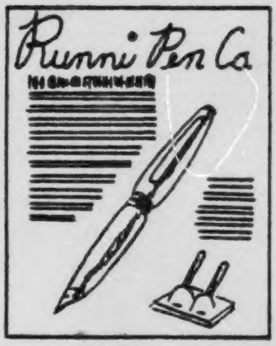


9. A.


Runni Pen Co.

B.


Runni Pen Co.

ANSWERS: 1. B 2. A 3. B 4. B 5. A 6. A 7. B 8. B 9. A

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 006
module: 1401 09 006 3 **date:** 7/77 **level:** IV

skill title: USING TINT SCREENS IN PASTE-UP

developed & written by: NANCY LOMBARDI

visuals by:

WORD GUIDE

TINT SCREEN - EVEN TONE AREAS OF A SOLID COLOR.

INDICATE - TO POINT OUT, DEFINE.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO INDICATE THE USE OF TINT SCREENS IN A PASTE-UP.

IN ORDER TO DO THIS YOU WILL NEED:

FINE POINT BRUSH
BLACK INK
8½" X 11" SHEET OF VELLUM
8½" X 11" #32 LEDGER
MASKING TAPE
A PIECE OF ADHESIVE BACKED ARTWORK
LIGHTBOX

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN ACCURATELY AND NEATLY INDICATE A SPECIFIC AREA FOR A TINT SCREEN AND YOUR WORK MEETS PROFESSIONAL STANDARDS.

INFORMATION

READ GRAPHICS MOD #1401 08 023, "USING TINT SCREENS AND SHADING".

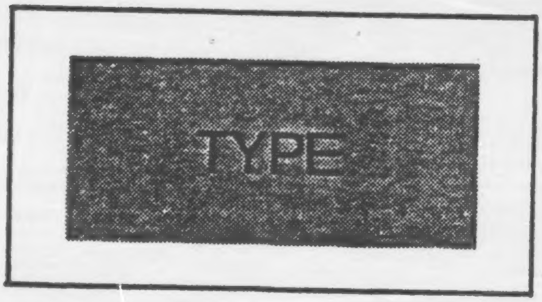
METHODS FOR INDICATING A TINT SCREEN:

1. KEY OUTLINE: THE DESIRED AREA IS OUTLINED WITH A THIN RED OR BLACK LINE DIRECTLY IN POSITION ON THE PASTE-UP. THIS LINE ACTS AS A GUIDE FOR THE FILM STRIPPER. THE OUTLINE ITSELF IS NOT SAVED WHEN MAKING THE PLATE.

   BLACK AND RED WILL PHOTOGRAPH THE SAME. BUT, IF A TINT SCREEN AREA IS OUTLINED WITH BLACK, A DECISION MUST BE MADE WHETHER TO KEEP THE LINE ON THE PLATE OR REMOVE IT, I.E. - A GREY AREA WITHIN A THIN BLACK OUTLINE OR A GREY AREA WITH NO OUTLINE. BECAUSE OF THIS CHANCE OF CONFUSION, A THIN RED LINE IS MORE WIDELY USED. THIS DEFINITELY INDICATES TO THE FILM STRIPPER THAT THE OUTLINE SHOULD NOT BE SAVED.

   WHEN A BLACK OUTLINE MUST BE USED, HOWEVER, IT SHOULD BE NEATLY "X'D" OUT WITH BLUE PENCIL TO INDICATE THAT IT IS TAKEN OUT OF THE PLATE.

   FIGURE 1: THIS IS THE DESIRED EFFECT - SOLID BLACK TYPE ON A GREY TINT SCREEN BACKGROUND.



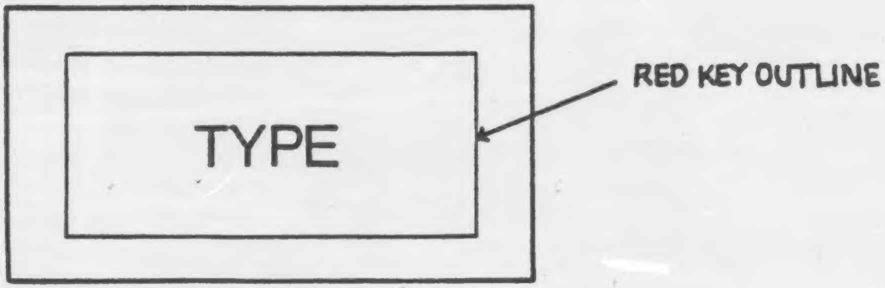
WORD GUIDE

BUTT - TO JOIN END TO END WITHOUT OVERLAPPING

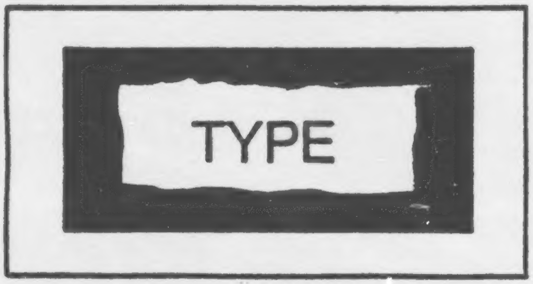
CEMENTED - ONE THING ATTACHED TO ANOTHER BY RUBBER CEMENT

INFORMATION

FIGURE 2:



2. SOLID BLACK FILL-IN: THE TINT SCREEN AREA IS FILLED IN WITH SOLID BLACK DIRECTLY IN POSITION ON THE PASTE-UP AND THE TYPE OR ART IS CEMENTED IN POSITION WITHIN THE AREA (FIG. 3).

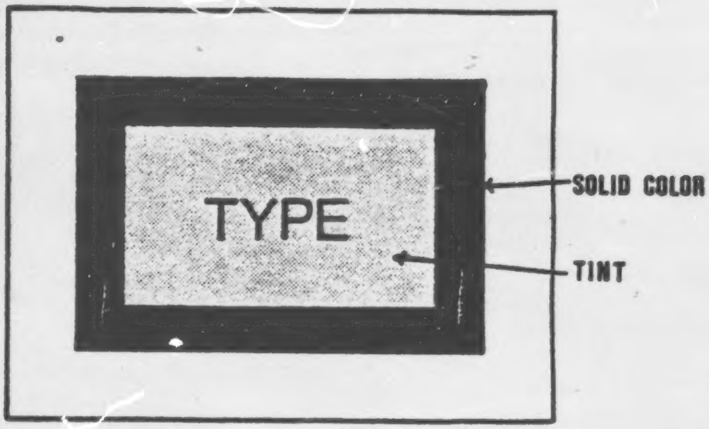


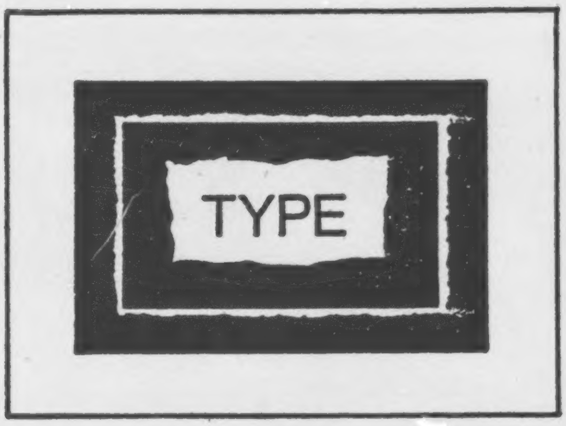
WHENEVER TINT SCREEN AREAS BUTT AGAINST A SOLID AREA OR ANOTHER SCREEN (FIG. 4), A JAGGED EDGE OF ONE AREA MUST BE USED TO SEPERATE EACH AREA (FIG. 5). (SEE TOP OF PAGE 5, THIS MOD)

WORD GUIDE

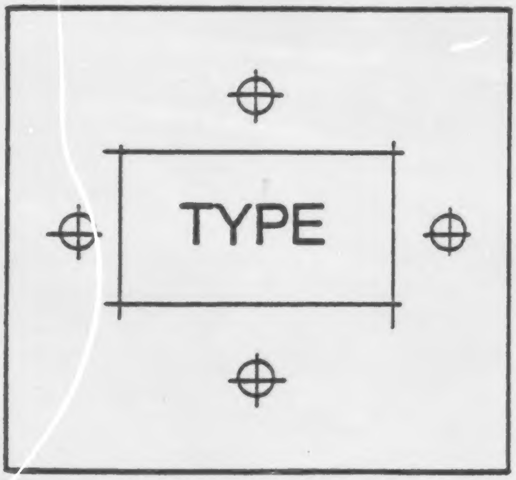
REGISTER MARKS - SEE MOD 1401 09 019.

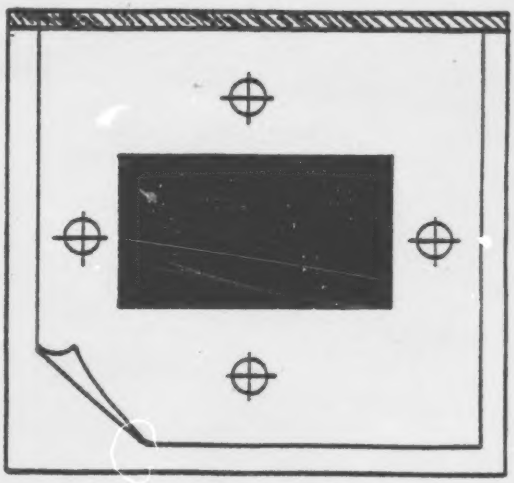
INFORMATION





3. OVERLAY: ART IS PLACED DIRECTLY IN POSITION ON PASTE-UP (FIG. 6) AND A SHEET OF VELLUM OR ACETATE, TAPED ACROSS THE TOP OF THE BOARD, IS PLACED OVER IT. THE AREA TO BE TINT-SCREENED IS THEN COMPLETELY INKED IN WITH SOLID BLACK ON THE OVERLAY (FIG. 7). REGISTER MARKS HELP POSITION THE OVERLAY.

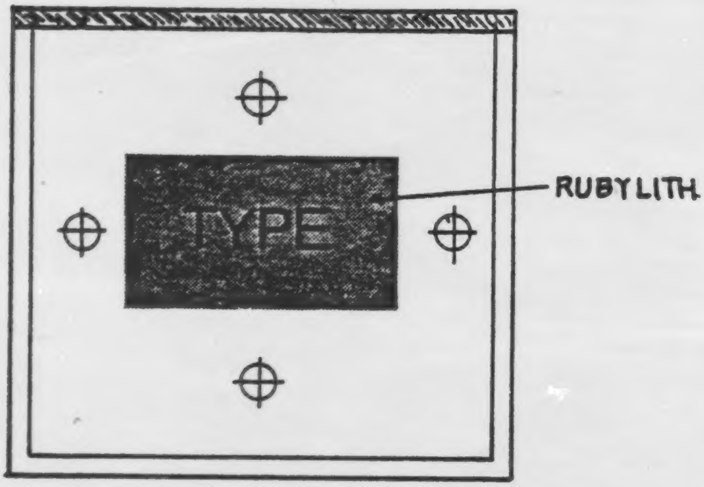




THE OVERLAY METHOD SAVES THE MOST TIME FOR THE FILM STRIPPER.

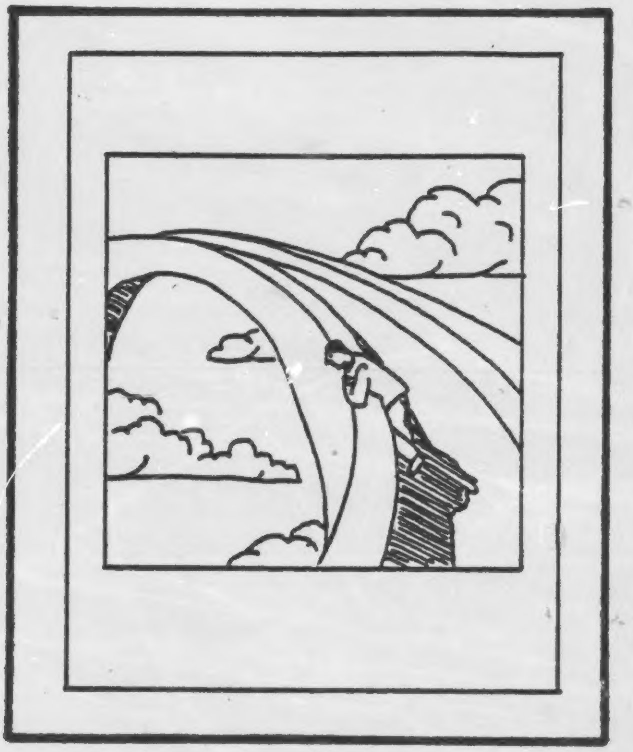
INFORMATION

RUBY OR AMBER-COLORED FILM MAY BE USED IN PLACE OF BLACK INK ON AN OVERLAY. (FIG. 8) BECAUSE THEY ARE SEMI-TRANSPARENT, THE COLORED FILM SHOWS US BETTER THE TINT SCREEN AREAS AS THEY WILL APPEAR IN THE FINAL PRINTING (SEE MOD 1401 09 001 FOR MORE INFORMATION ABOUT COLORED FILM SHEETS).

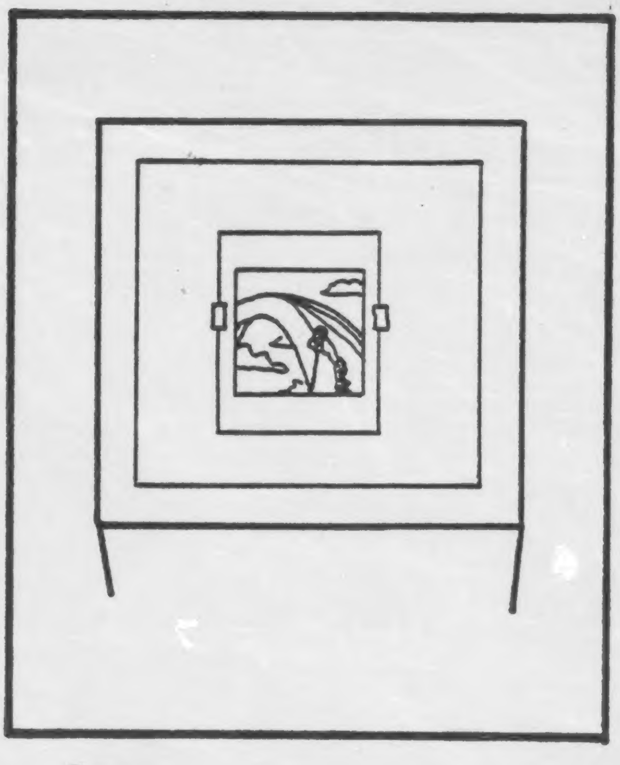


JOB STEPS

1. CENTER AND CEMENT THE ART INTO POSITION ON A SHEET OF 8½" X 11" #32 LEDGER. →

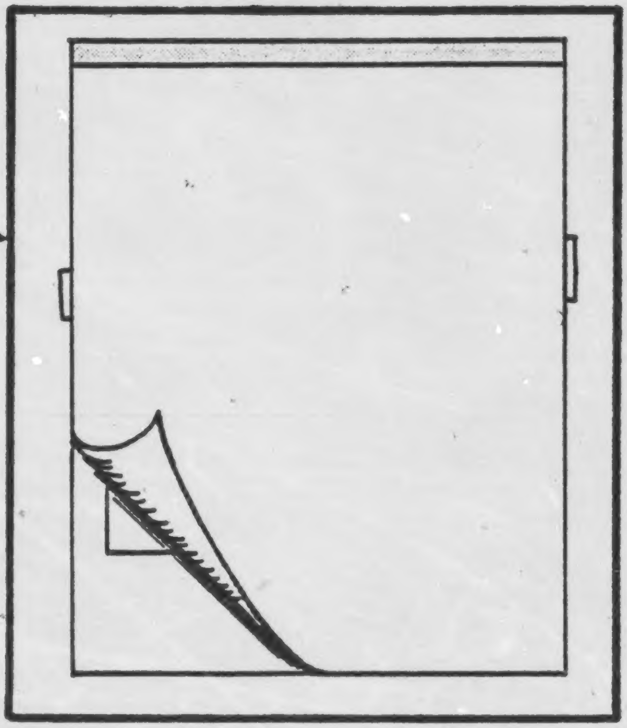


2. TAPE THE SHEET OF LEDGER WITH ARTWORK TO THE TOP OF A LIGHT BOX. →

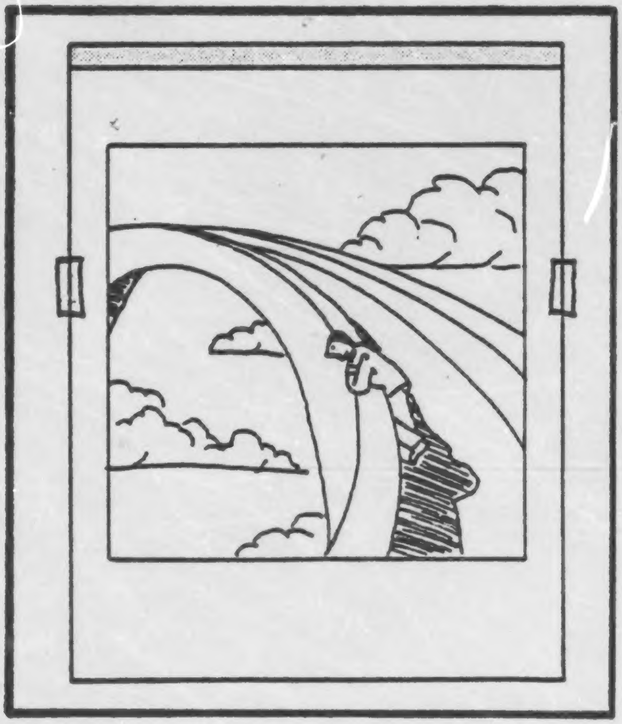


JOB STEPS

3. TAPE A SHEET OF VELLUM ALONG THE TOP OF THE LEDGER, COVERING THE ARTWORK.

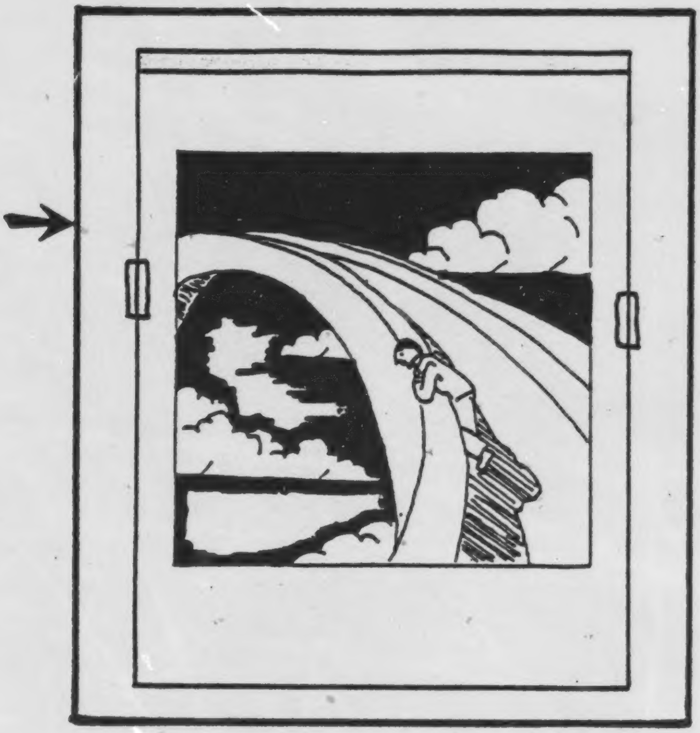


4. TURN ON THE LIGHT BOX. THE LIGHT SHINING THROUGH THE ARTWORK WILL MAKE IT EASIER TO SEE THROUGH THE VELLUM.

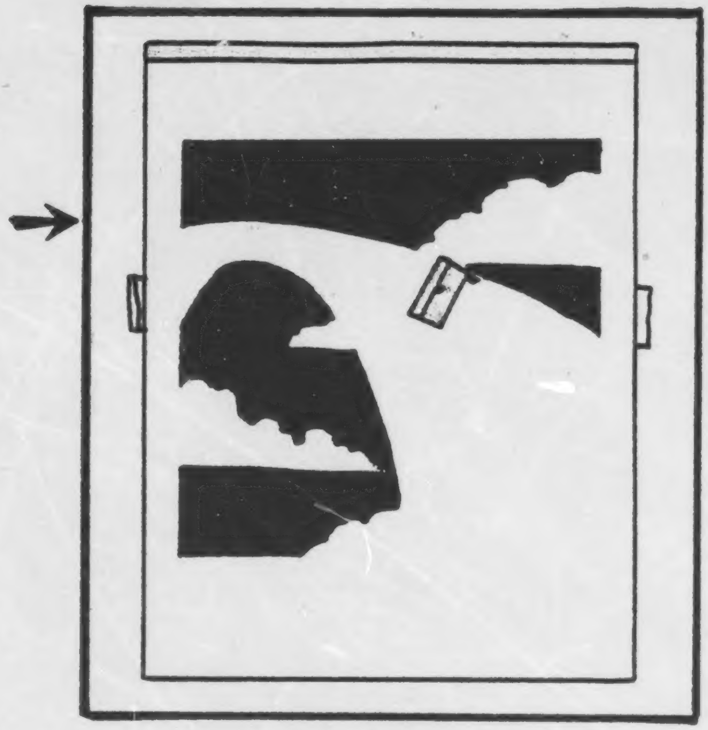


JOB STEPS

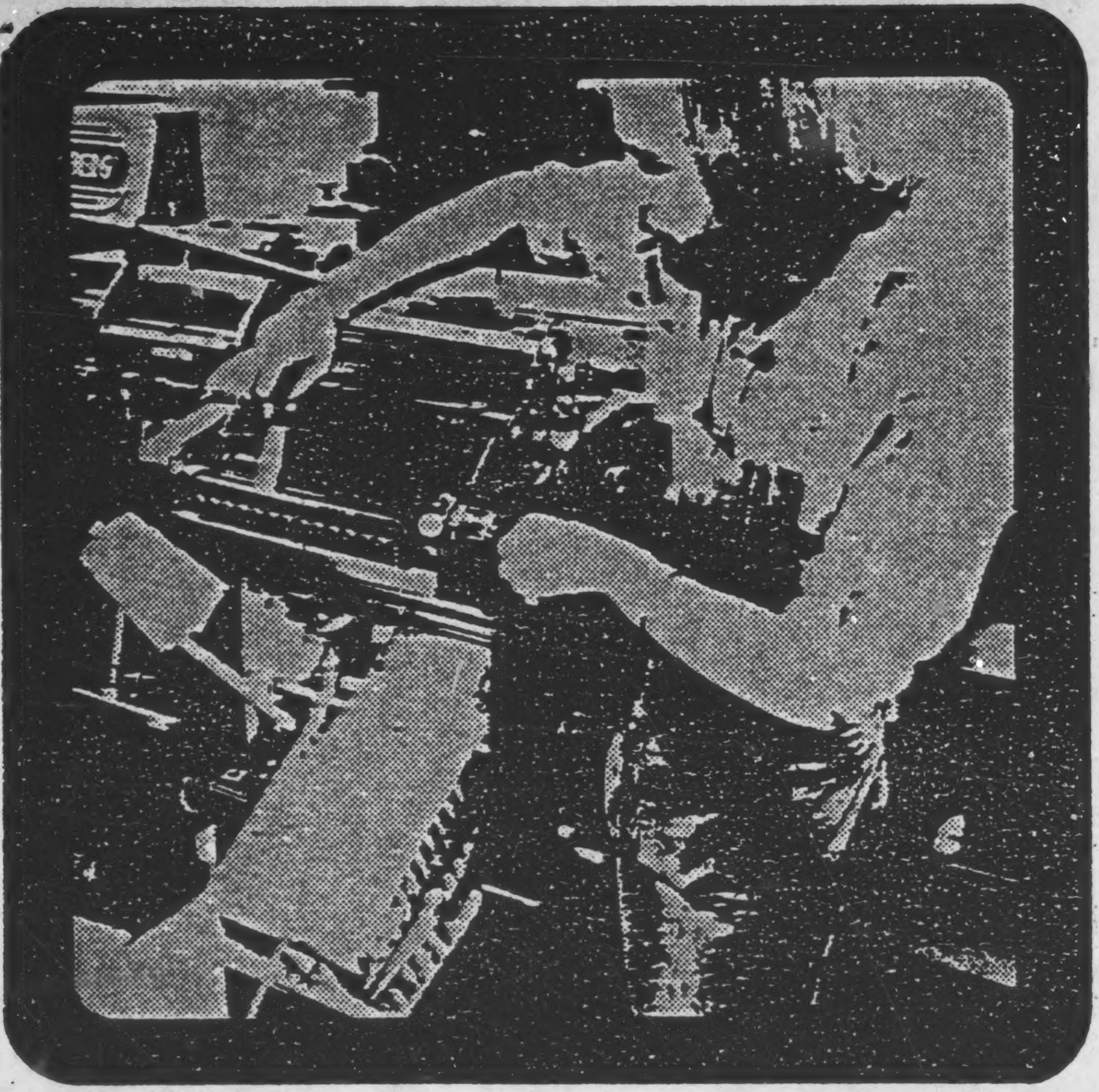
5. ACCORDING TO YOUR INSTRUCTOR'S DIRECTIONS, ACCURATELY AND NEATLY FILL IN THE AREA TO BE INDICATED FOR A TINT SCREEN WITH BLACK INK. INK THIS AREA IN COMPLETELY AND EVENLY.



6. CLEAN UP ANY SMUDGES OR SMEARS. REMEMBER: INK MAY BE CAREFULLY SCRAPED OFF VELLUM. CLEAN UP ANY EXTRA ADHESIVE.



7. SHOW THE FINISHED JOB TO YOUR INSTRUCTOR. MAKE ANY CHANGES HE/SHE SUGGESTS.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 007
1401 09 007 3 date: 7/77 level: IV

skill title: USING THE RULING PEN

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

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PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE A RULING PEN.

IN ORDER TO DO THIS YOU WILL NEED:

RULING PEN
T-SQUARE
TRIANGLE
RULER
4H PENCIL
BLACK INK
MASKING TAPE
8½" X 11" #32 LEDGER

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN RULE LINES OF DIFFERENT THICKNESS AND SPECIFIC LENGTHS CLEANLY AND ACCURATELY.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

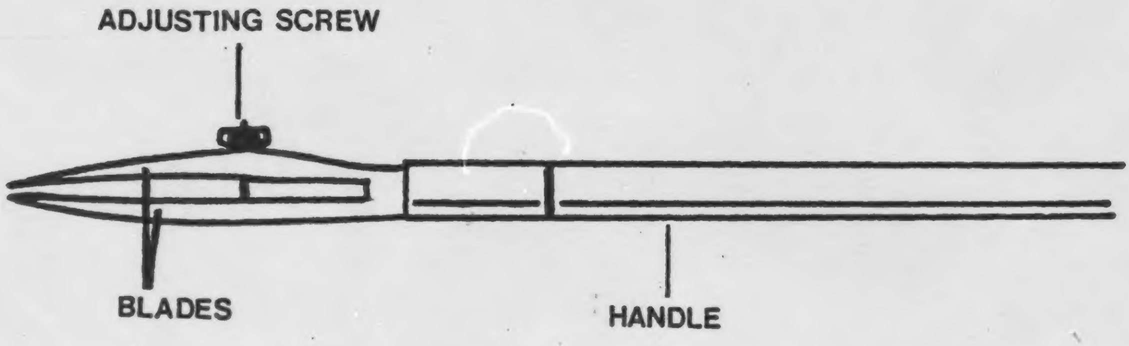
PRECISION - EXACTNESS

INFORMATION

A RULING PEN IS USED FOR INKING STRAIGHT LINES AND NON-CIRCULAR CURVES. IT IS ALWAYS USED IN CONNECTION WITH A GUIDING EDGE, SUCH AS A STRAIGHT EDGE TRIANGLE OR FRENCH CURVE. A CIRCULAR CURVE (CIRCLE) MAY BE INKED WITH A COMPASS THAT HAS A RULING POINT BUT NOT WITH RULING PEN ITSELF. THERE ARE SEVERAL TYPES OF RULING PENS.

THE RULING PEN IS A PRECISION INSTRUMENT AND MUST BE OF GOOD QUALITY. THE LESS EXPENSIVE PENS ARE NOT VERY USEFUL BECAUSE THEY WEAR DOWN QUICKLY AND DO NOT RULE CLEAN LINES. THE MOST IMPORTANT PART OF A RULING PEN IS THE POINT, WHICH CONSISTS OF TWO BLADES AND AN ADJUSTING SCREW.

TURNING THE ADJUSTING SCREW WIDENS OR NARROWS THE THICKNESS OF THE LINE.

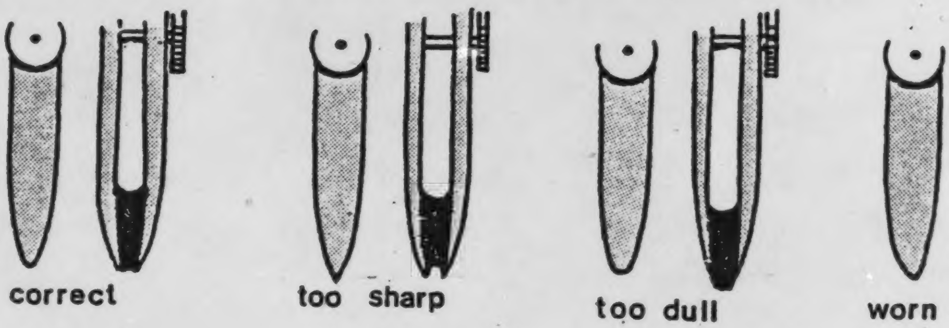


WORD GUIDE

BLOB - LUMP UP

INFORMATION

THE BLADES MUST BE PROPERLY SHARPENED, OR SHAPED.



A GOOD QUALITY RULING PEN IS USUALLY CORRECTLY SHARPENED WHEN PURCHASED. CHEAPER ONES MUST OFTEN BE PROPERLY SHARPENED BEFORE USE. IF NECESSARY, ASK YOUR INSTRUCTOR HOW TO SHARPEN YOUR PEN.

AS WITH ALL QUALITY TOOLS, PROPER MAINTENANCE AND HANDLING IS IMPORTANT FOR CONTINUED EFFECIENT USE. NEVER ALLOW INK OR PAINT TO DRY OR FORM A CRUST AROUND THE POINT OF A RULING PEN. IF THIS HAPPENS, CLEAN IT WITH AMMONIA OR WITH WATER. NEVER SCRAPE OFF DRIED INK OR PAINT WITH A RAZOR BLADE OR OTHER METAL OBJECT. THIS CAN PERMANENTLY DAMAGE THE PEN AND MAKE IT USELESS.

DRY INK ON THE BLADES CAUSES STOPPAGE OF INK FLOW AND BROKEN LINES. CLEANING THE PEN FREQUENTLY WITH WATER AND A RAG WHILE YOU WORK WILL PREVENT THIS. A RULING PEN SHOULD ALWAYS BE KEPT CLEAN WHEN NOT IN USE.

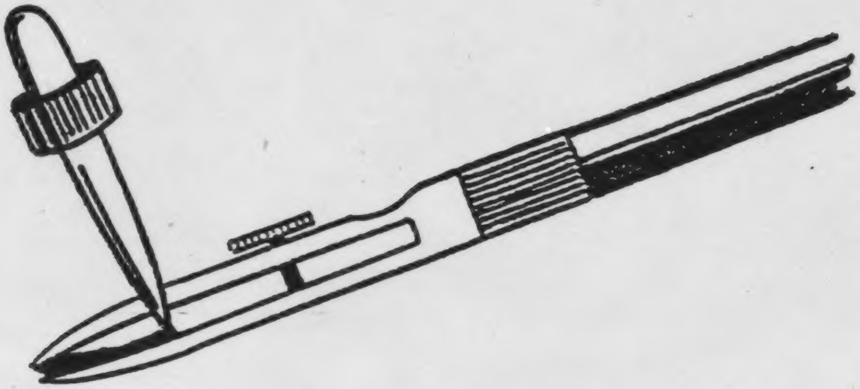
REMEMBER: A GREAT DEAL OF PATIENCE AND PRACTICE IS NECESSARY TO LEARN HOW TO USE A RULING PEN ACCURATELY. DO NOT BE DISCOURAGED. IT TAKES TIME.

HOW TO INK LINES WITH A RULING PEN:

1. FILL THE PEN, USING THE DROPPER IN THE INK BOTTLE'S CAP. PLACE THE POINT OF THE DROPPER ABOUT 1/2" UP FROM THE TIP OF THE PEN POINT AND SQUEEZE GENTLY. BE CAREFUL NOT TO OVER-

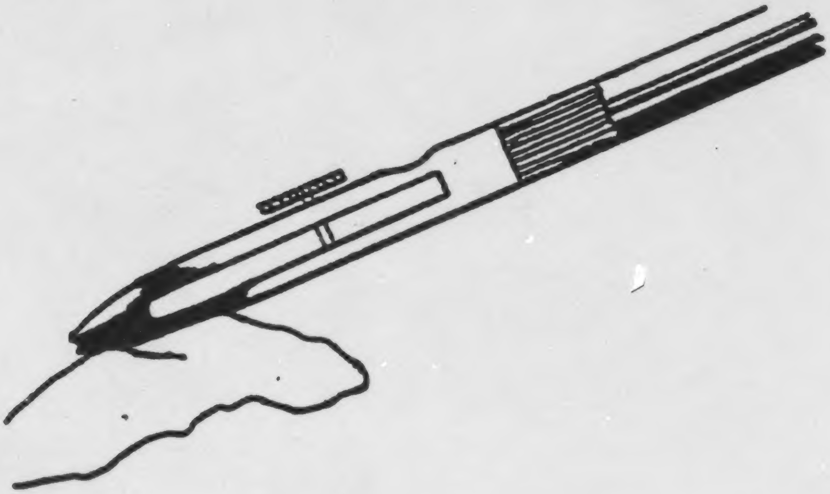
INFORMATION

LOAD THE PEN. NEVER DIP YOUR PEN INTO THE INK.



CAUTION: ALWAYS FILL THE PEN OFF TO ONE SIDE, AWAY FROM YOUR WORK. DO NOT SHAKE OR WAVE THE PEN AROUND AFTER FILLING IT.

2. MAKE SURE THE OUTSIDE OF THE BLADES ARE CLEAN BEFORE RULING. IF NOT CLEANED OFF, THE INK WILL ACT AS A PATH TO YOUR RULING GUIDE, CAUSING SMEARS AND BLOTCHES.

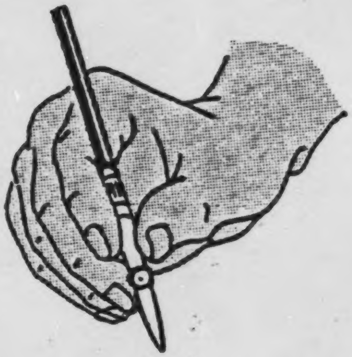


WORD GUIDE

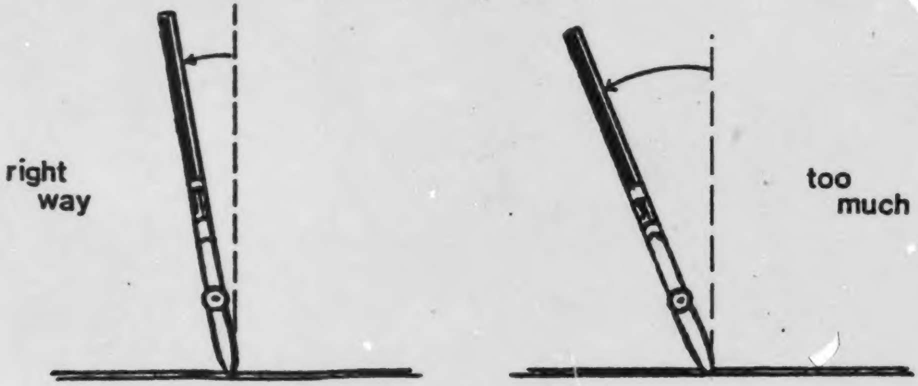
PERPENDICULAR - STRAIGHT UP AND DOWN

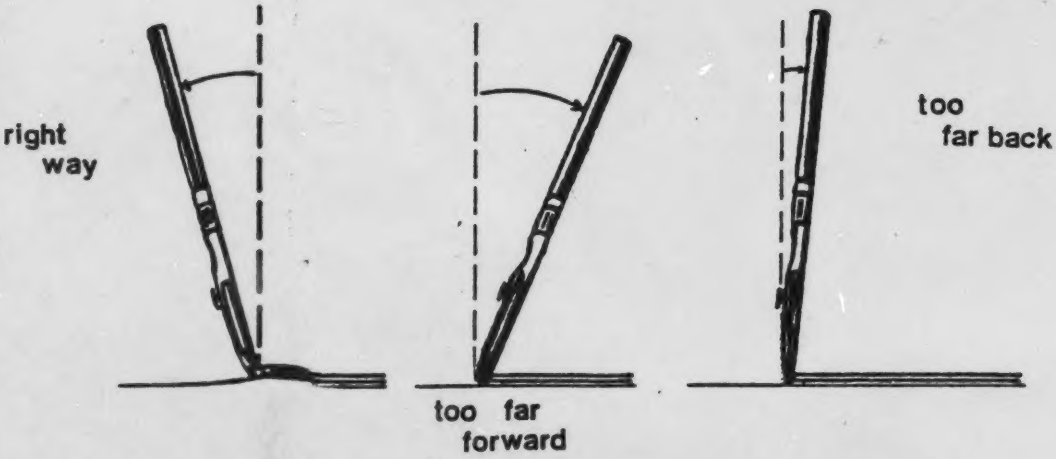
INFORMATION

HOLD PEN BETWEEN THUMB AND FIRST TWO FINGERS, ADJUSTMENT SCREW FACING OUTWARD.



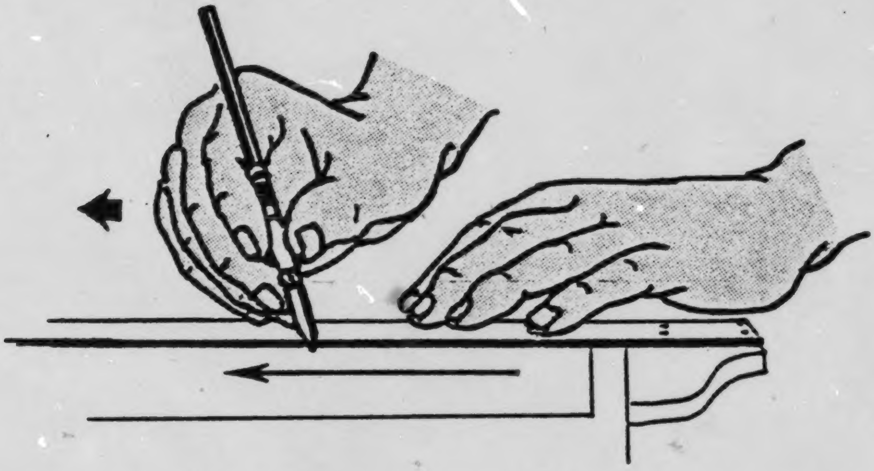
TILT PEN SLIGHTLY IN THE DIRECTION OF THE STROKE (RIGHT HANDED: TILT TO THE RIGHT - LEFT HANDED: TILT TO THE LEFT) BUT KEEP THE PEN PERPENDICULAR TO THE PAPER.





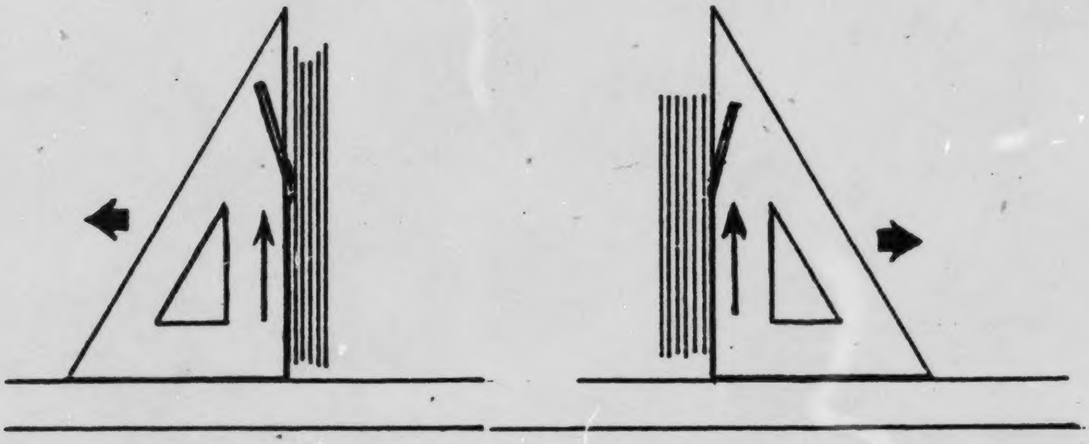
INFORMATION

5. PLACE THE POINT ON THE PAPER AND, HOLDING IT CORRECTLY, SLIDE THE PEN ALONG THE EDGE OF THE GUIDE. DO NOT PRESS. MOVE YOUR ARM AND SHOULDER AS A SINGLE UNIT. DO NOT BEND OR TWIST YOUR WRIST OR ELBOW WHEN INILING.



6. THE DIRECTION OF THE STROKE SHOULD ALWAYS BE AWAY FROM YOUR BODY.

7. VERTICAL LINES SHOULD BE RULED ALONG LEFT SIDE OF TRIANGLE. (LEFT HANDED: RIGHT SIDE) TURN YOUR BODY SO THAT YOUR SHOULDERS ARE PARALLEL TO THE LINE YOU ARE INKING. REMEMBER: THE STROKE IS AWAY FROM YOU.

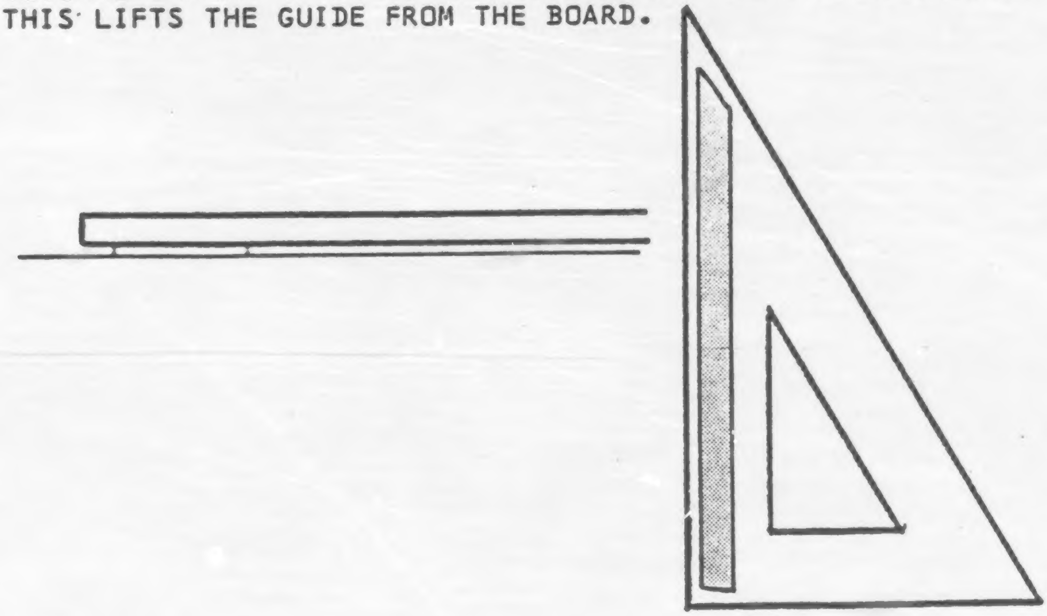


right-handed method

left-handed method

INFORMATION

8. TO PREVENT THE INK FROM RUNNING UNDER YOUR GUIDE, TAPE SEVERAL LAYERS (2 OR 3) OF MASKING TAPE TO ITS UNDERSIDE. THIS LIFTS THE GUIDE FROM THE BOARD.

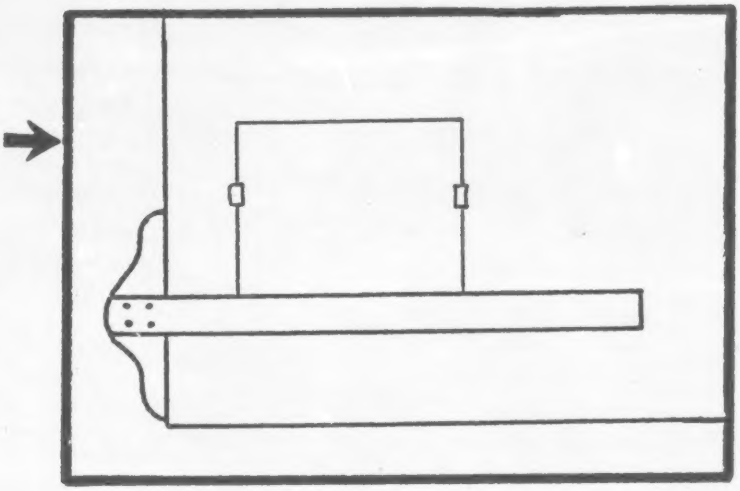


NOTE: DO NOT PUT THE TAPE TOO CLOSE TO THE EDGE. (1/8" AWAY MINIMUM)

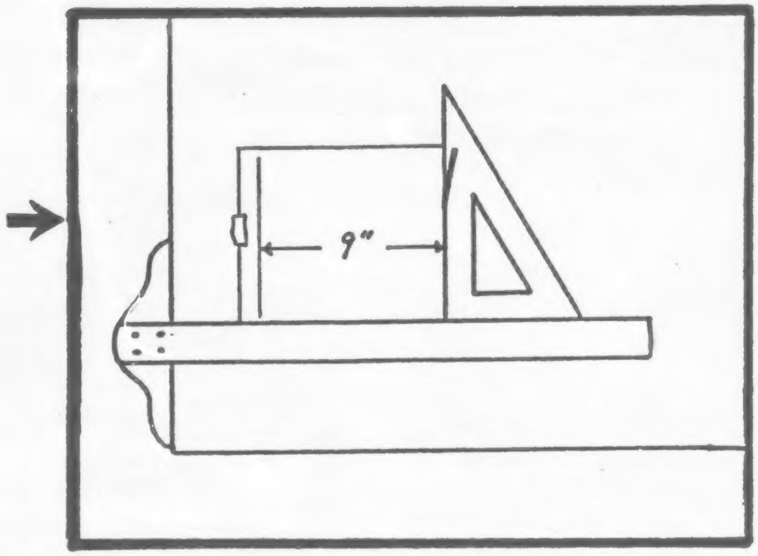
JOB STEPS

1. PRACTICE USING PEN UNTIL YOU CAN INK GOOD, CLEAN LINES OF DIFFERENT THICKNESSES (THE THINNEST TO HEAVIEST POSSIBLE). WHEN YOU FEEL CONFIDENT YOU CAN DO THIS, BOTH HORIZONTALLY AND VERTICALLY, GO TO STEP 2. IF YOU HAVE TROUBLE, ASK YOUR INSTRUCTOR FOR HELP.

2. LINE UP AND TAPE DOWN A SHEET OF #32 LEDGER ALONG 11".

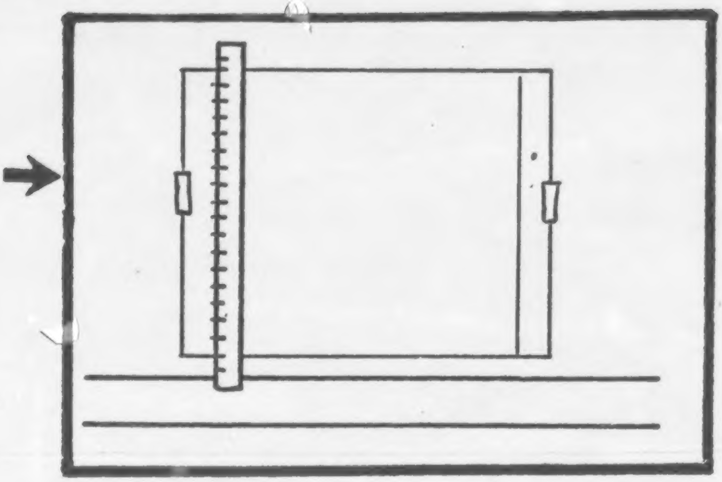


3. USING T-SQUARE AND TRIANGLE, DRAW TWO VERTICAL LINES IN 4H PENCIL, 9" APART.



JOB STEPS

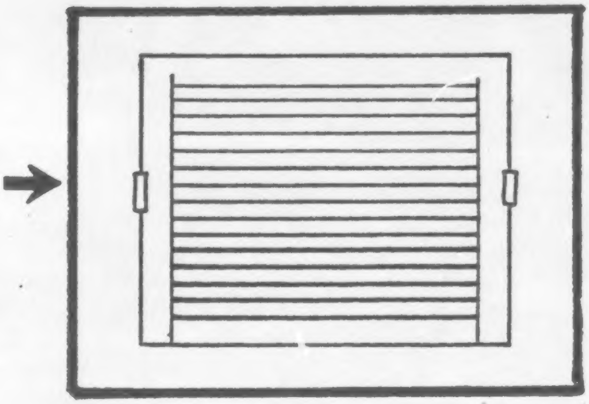
4. DIVIDE THE 8 1/2" HEIGHT INTO 1/2" UNITS.



5. STARTING AT THE SECOND MARK DOWN FROM TOP OF SHEET (1" DOWN) WITH YOUR T-SQUARE AS A GUIDE, BEGIN INKING THE FOLLOWING:

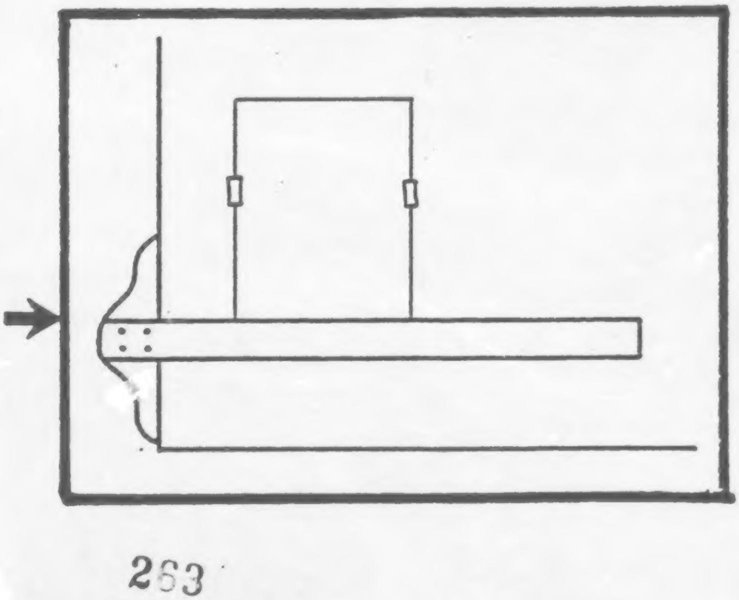
5 THIN LINES
5 MEDIUM LINES
5 HEAVY LINES

EACH LINE SHOULD START AND STOP AT THE VERTICAL PENCIL LINES (MARGINS) AND BE 1/2" APART FROM EACH OTHER.



6. WHEN YOU HAVE COMPLETED STEP #5 STAISFACTORALY, WAIT FOR THE INK TO DRY COMPLETELY AND THEN REMOVE THE SHEET. SHOW THIS TO YOUR INSTRUCTOR BEFORE CONTINUING. WITH HIS/HER APPROVAL, GO ON TO JOB STEP #7.

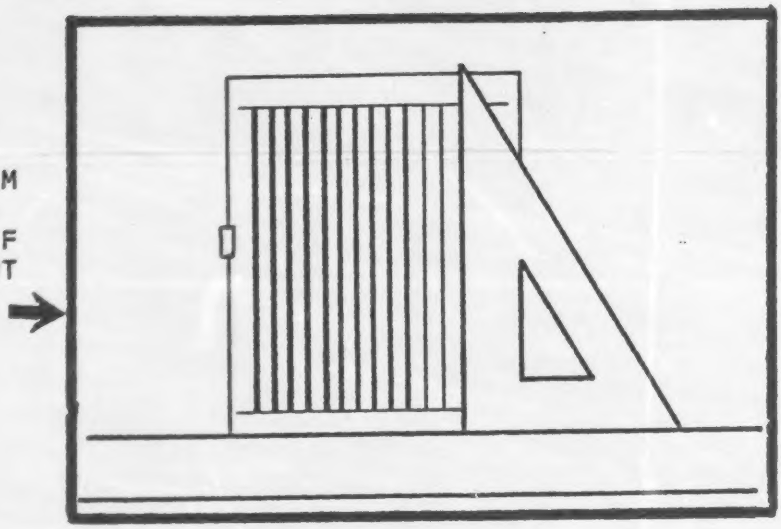
7. LINE UP AND TAPE DOWN LEDGER ALONG 8 1/2". THEN WITH YOUR T-SQUARE, DRAW TWO HORIZONTAL LINES WITH 4H PENCIL, " APART.



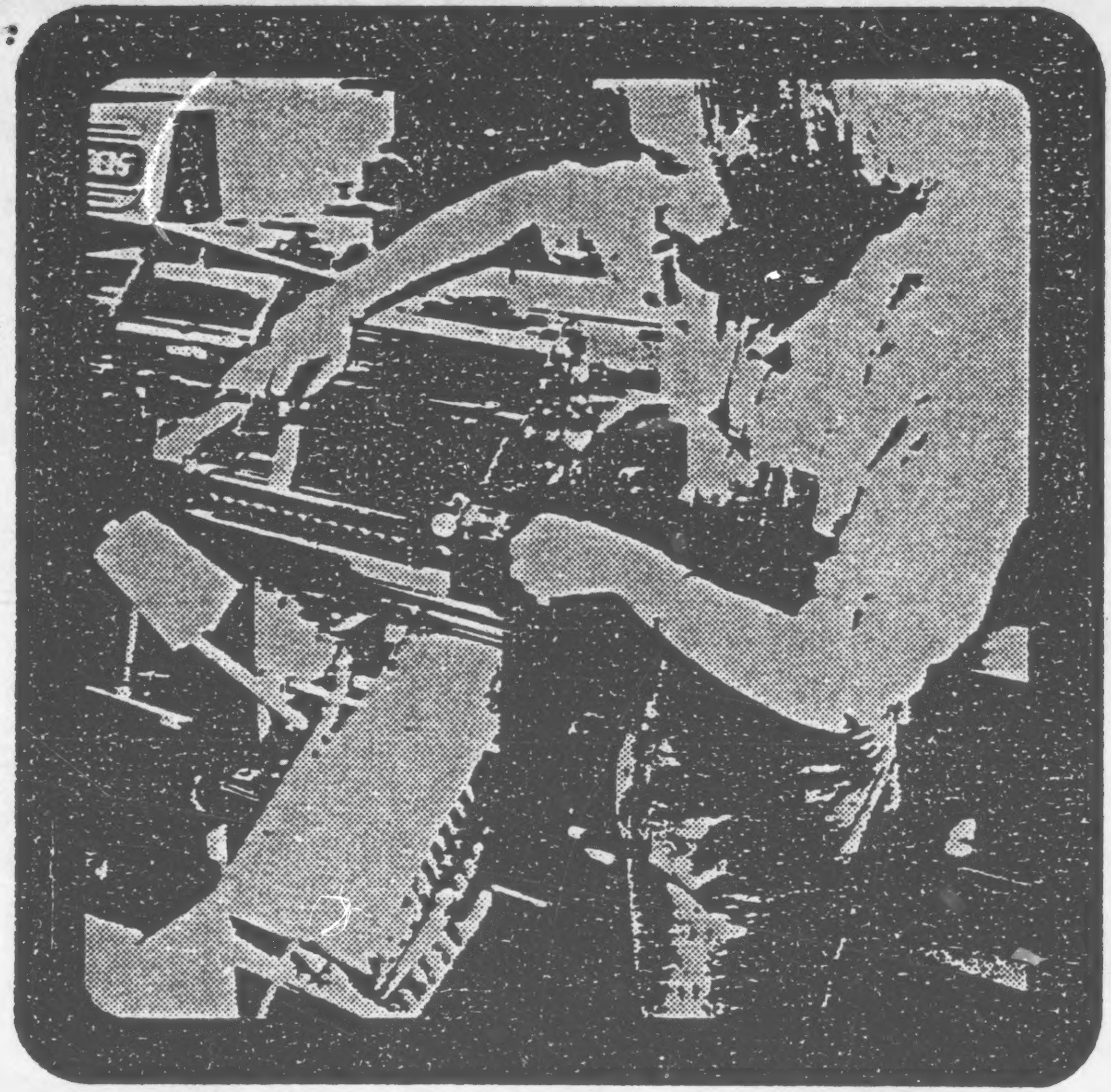
JOB STEPS

8. DIVIDE 8 1/2" INTO 1/2" UNITS.

9. STARTING TWO UNITS (1") FROM LEFT SIDE OF SHEET, (IF RIGHT HANDED, START FROM RIGHT SIDE IF LEFT HANDED) REPEAT STEP #5 BUT NOW INK VERTICAL LINES, WITH YOUR TRIANGLE AS A GUIDE.



10. WHEN YOU HAVE COMPLETED STEP #9 SATISFACTORILY, WAIT FOR INK TO DRY AND SHOW IT TO YOUR INSTRUCTOR.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 008
1401 09 008 3
date: 7/77
level: IV

skill title: USING A RAPIDOGRAPH RULING PEN

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

WORD GUIDE

TEMPLATE - A PATTERN GUIDE.

RAPIDOGRAPH - A BRAND NAME FOR A TEMPLATE PEN.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE A RAPIDOGRAPH RULING PEN.

IN ORDER TO DO THIS YOU WILL NEED:

THREE RAPIDOGRAPHS - #00 (THIN), #2 (MEDIUM), #4 (HEAVY)
BLACK TEMPLATE PEN INK
T-SQUARE
TRIANGLE
RULER
#32 LEDGER
4H PENCIL
MASKING TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

YOU COMPLETE THE ASSIGNMENT NEATLY AND ACCURATELY AND YOUR INKED RULES ARE CLEAN AND SHARP.

WORD GUIDE

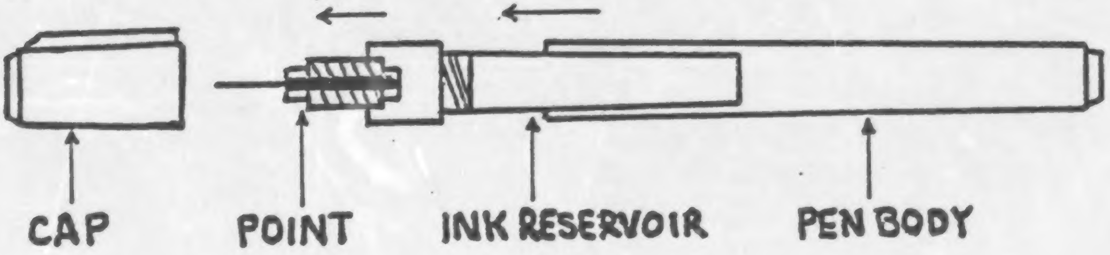
RESERVOIR - SUPPLY OR STORE.

DELICATE - FRAIL, EASILY BROKEN

INFORMATION

A TEMPLATE PEN IS COMMONLY CALLED A "RAPIDOGRAPH". HOWEVER, RAPIDOGRAPH IS ONLY ONE OF SEVERAL BRAND NAMES ON THE MARKET. EACH MAKE OF PEN IS SLIGHTLY DIFFERENT IN CONSTRUCTION. BUT, ALL TEMPLATE PENS HAVE TWO THINGS IN COMMON:

1. AN INK RESERVOIR IN THE PEN BODY.
2. A POINT WITH AN INNER NEEDLE OF A SPECIFIC THICKNESS, MEASURED IN MILLIMETERS.



ALTHOUGH TEMPLATE PENS WERE ORIGINALLY DEVELOPED FOR USE WITH "TEMPLATES" OR PATTERN GUIDES, THEY ARE NOW USED ALL THROUGH THE GRAPHICS INDUSTRY (IE. FREEHAND DRAWING AND LETTERING, RE-TOUCHING, ETC). THEY ARE ESPECIALLY GOOD FOR REPETITIVE RULING JOBS REQUIRING CONSISTENT LINE-THICKNESS.

TEMPLATE PENS MUST BE KEPT VERY CLEAN. NEVER ALLOW THEM TO DRY OUT OR CLOG UP AND NEVER LEAVE THE CAP OFF WHEN THE PEN IS NOT IN USE. SOME BRANDS HAVE A SMALL SPONGE IN THE CAP - YOU SHOULD KEEP THIS SPONGE MOIST AT ALL TIMES. ALWAYS READ THE INFORMATION SHEET THAT COMES WITH YOUR PEN FOR MORE DETAILS REGARDING ITS USE AND CARE.

REMEMBER: IF NOT CARED FOR PROPERLY, THE PEN QUICKLY STOPS WORKING AND IS DIFFICULT TO CLEAN. HANDLE THESE PENS WITH CARE BECAUSE THEY ARE DELICATE AND EXPENSIVE.

IF A PEN DOES STOP WORKING AND THE RESERVOIR IS FULL, THE

WORD GUIDE

CLOGGED - BLOCKED UP.

INFORMATION

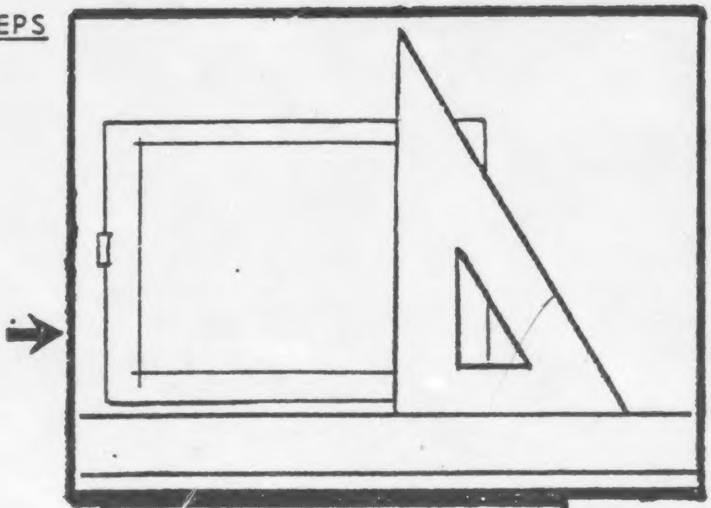
POINT IS USUALLY CLOGGED. THERE ARE MANY TECHNICAL PEN-CLEANERS ON THE MARKET. READ THE DIRECTIONS THAT COME WITH THE CLEANER YOU INTEND TO USE.

NOTE: DO NOT TAKE APART THE POINTS THEMSELVES.

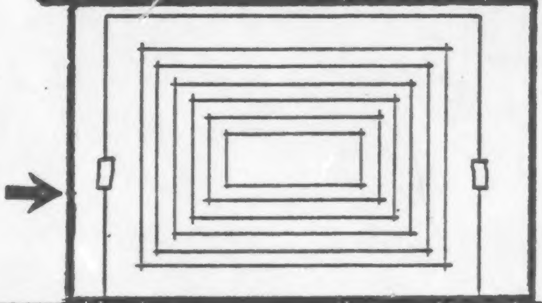
JOB STEPS

1. LINE UP AND TAPE DOWN A SHEET OF #32 LEDGER ALONG 11".

2. USING T-SQUARE AND TRIANGLE, LIGHTLY DRAW - IN PENCIL - A RECTANGLE 9" X 7".

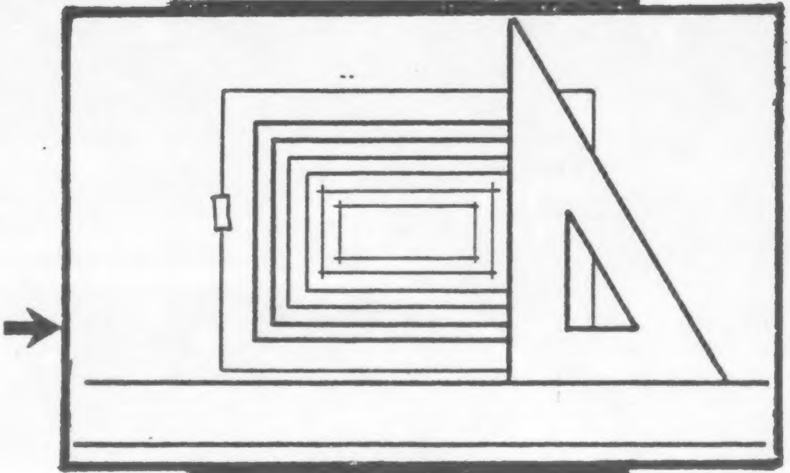


3. WORKING INWARD FROM THE 9" X 7" RECTANGLE, WITH THE T-SQUARE AND TRIANGLE LIGHTLY DRAW, IN PENCIL, FIVE MORE RECTANGLES, EACH SIDE ½" FROM THE NEXT.

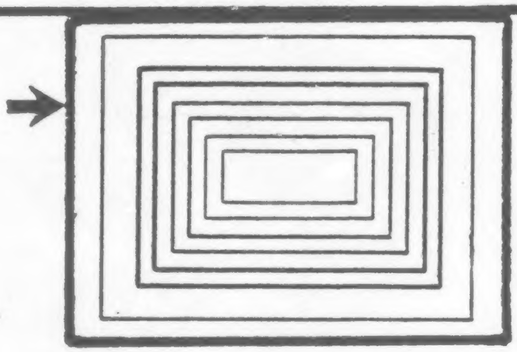


4. WITH YOUR T-SQUARE AND TRIANGLE AS GUIDES, INK THE FIRST TWO RECTANGLES (9" X 7" & 8" X 6") USING THE #4 (HEAVY) RAPIDOGRAPH. MAKE SURE THE INK OF EACH LINE HAS DRIED BEFORE DOING THE NEXT LINE. BE SURE TO STOP AT THE CORNERS.

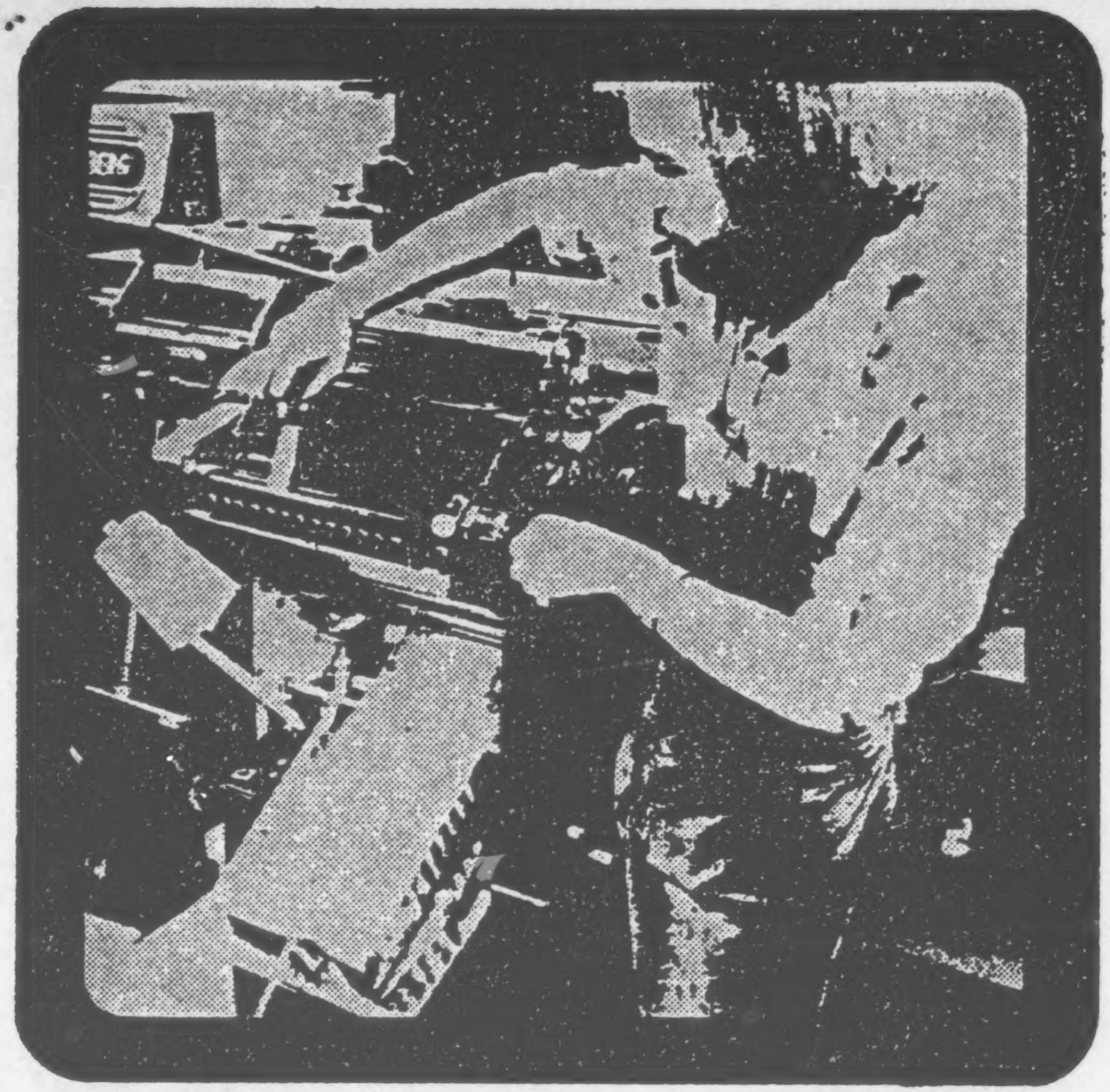
5. REPEAT USING THE #2 (MED.) PEN TO INK THE TWO MIDDLE RECTANGLES (7" X 5" & 6" X 4").



6. REPEAT USING THE #00 (THIN) PEN TO INK THE LAST TWO (INNER-MOST) RECTANGLES (5" X 3" AND 4" X 2").



7. WHEN YOU ARE FINISHED RULING AND ARE SURE THE INK IS COMPLETELY DRY, ERASE THE PENCIL LINES. THEN SHOW YOUR WORK TO YOUR INSTRUCTOR.



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unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 009
1401 09 009 3 **date:** 7/77 **level:** IV

skill title: PREPARING SIMPLE AND COMPLEX CROSS-RULED FORMS

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PREPARE SIMPLE AND COMPLEX CROSS-RULED FORMS.

IN ORDER TO DO THIS YOU WILL NEED:

THREE RAPIDOGRAPHS - HEAVY, MEDIUM, AND THIN RULE
BLACK INK
T-SQUARE
TRIANGLE
RULER
4H PENCIL
#32 LEDGER
MASKING TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU COMPLETE THE ASSIGNMENT NEATLY AND ACCURATELY.
2. YOUR INKED LINES AND CORNERS ARE CLEAN, NEAT, AND SHARP.

WORD GUIDE

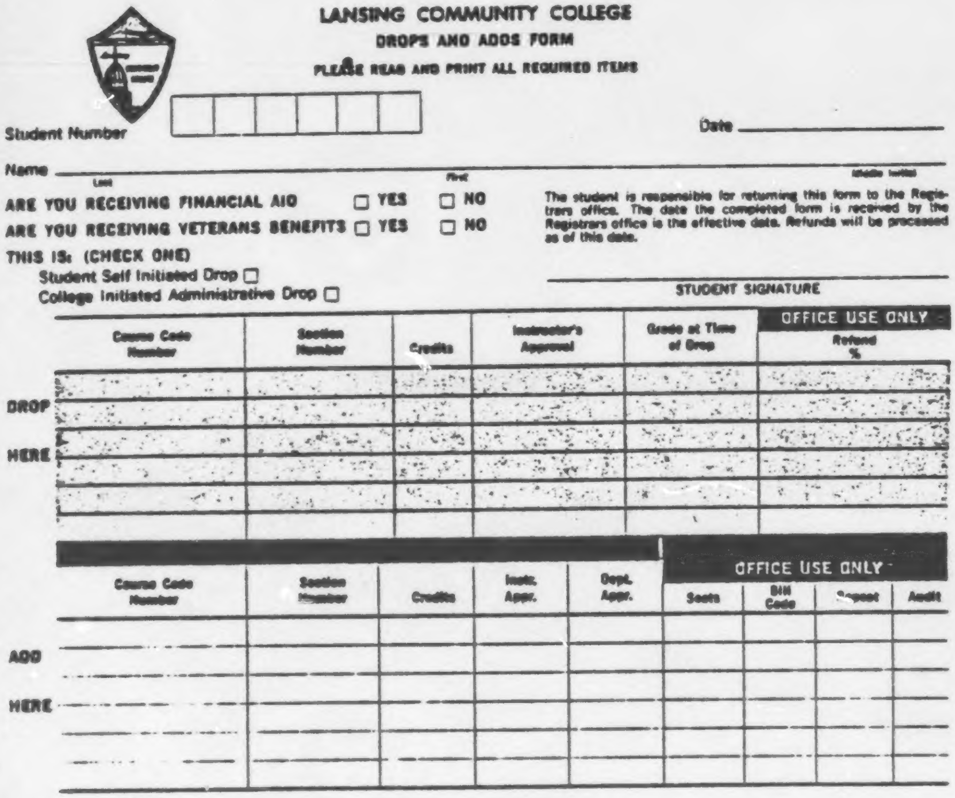
IRREGULAR - DIFFERENTLY OR ODDLY SHAPED.

PREPARATION - THE ACT OF GETTING READY.

MATHEMATICALLY - USING MATH.

INFORMATION

SIMPLE AND COMPLEX CROSS-RULED FORMS ARE OFTEN USED IN BUSINESS (CHARTS, GRAPHS, ORDER BLANKS, RECEIPTS, ETC.). HERE ARE JUST A FEW EXAMPLES:



LANSING COMMUNITY COLLEGE
DROPS AND ADDS FORM
PLEASE READ AND PRINT ALL REQUIRED ITEMS

Student Number ☐☐☐☐☐☐ Date ________

Name ______________________________
Last First Middle Initial

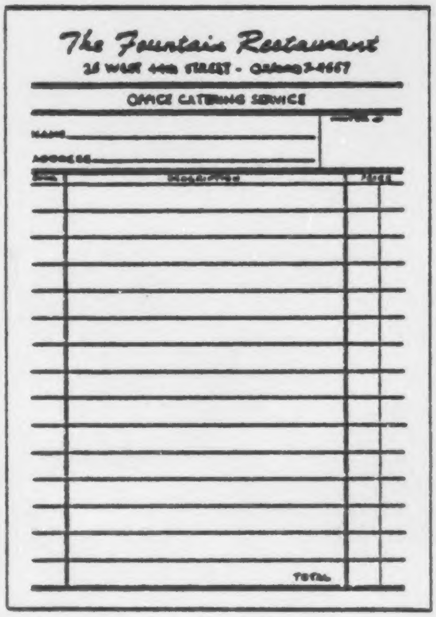
ARE YOU RECEIVING FINANCIAL AID ☐ YES ☐ NO
ARE YOU RECEIVING VETERANS BENEFITS ☐ YES ☐ NO
THIS IS: (CHECK ONE)
Student Self Initiated Drop ☐
College Initiated Administrative Drop ☐

The student is responsible for returning this form to the Registrars office. The date the completed form is received by the Registrars office is the effective date. Refunds will be processed as of this date.

____
STUDENT SIGNATURE

	Course Code Number	Section Number	Credits	Instructor's Approval	Grade at Time of Drop	OFFICE USE ONLY Refund %
DROP						
HERE						

	Course Code Number	Section Number	Credits	Instr. Appr.	Dept. Appr.	OFFICE USE ONLY Seats	Bill Code	Repeat	Audit
ADD									
HERE									



The Fountain Restaurant

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TOTAL

THE MOST IMPORTANT THING TO LEARN IS HOW TO DIVIDE ODD-SIZED AREAS INTO EQUAL SPACES, ESPECIALLY IN THE PREPARATION OF CHARTS, AND GRAPHS. A FAST AND ACCURATE SYSTEM IS THE "DIAGONAL APPROACH PRINCIPLE". THIS INVOLVES THE USE OF THE RULER TURNED DIAGONALLY TO MEASURE OFF EQUAL DISTANCES WITHIN IRREGULAR OR ODD-SIZED AREAS. FOR INSTANCE: DIVIDE 12 INTO 13 EQUAL PARTS. IN ORDER TO DO THIS MATHEMATICALLY (SO THAT THE PARTS CAN BE MEASURED WITH A RULER) YOU WOULD NEED A COMPUTER. WITH THE "DIAGONAL APPROACH PRINCIPLE" (D.A.P.), IT CAN BE DONE EASILY.

FOLLOW THESE STEPS:

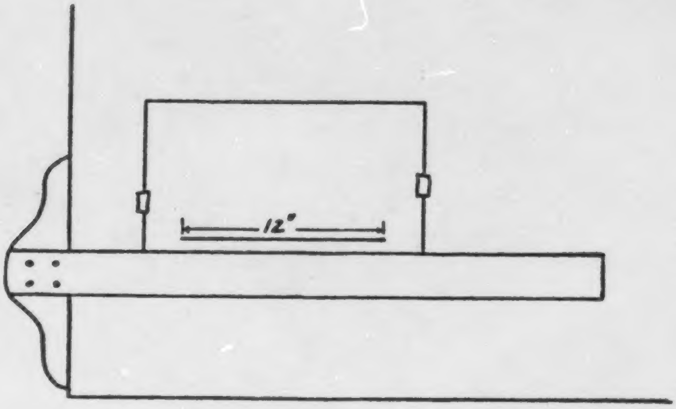
WORD GUIDE

PIVOTING - SWINGING AROUND A FIXED POINT.

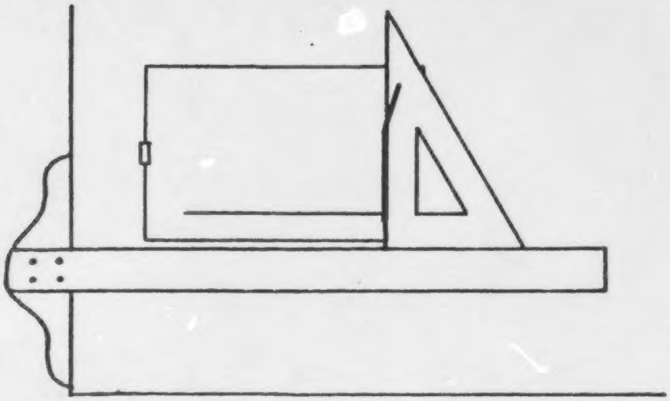
VERTICAL - UP AND DOWN (TOP TO BOTTOM).

INFORMATION

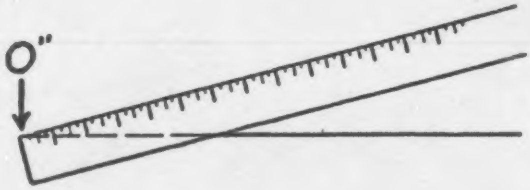
1. WITH A T-SQUARE, DRAW A HORIZONTAL LINE EXACTLY 12" LONG IN PENCIL.



2. WITH T-SQUARE AND TRIANGLE, LIGHTLY DRAW A VERTICAL LINE AT THE RIGHT-HANDED END OF THE 12" LINE.

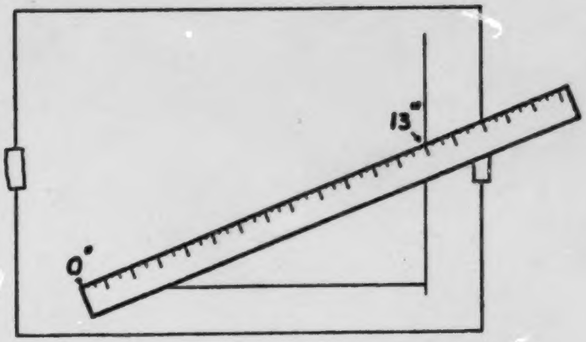


3. PLACE THE ZERO MARK OF YOUR RULER EXACTLY AT THE LEFT HAND END OF 12" LINE.

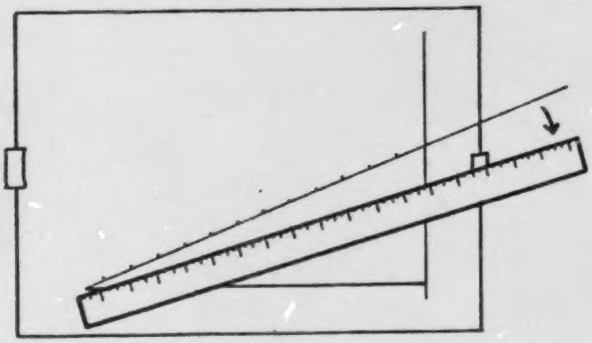


INFORMATION

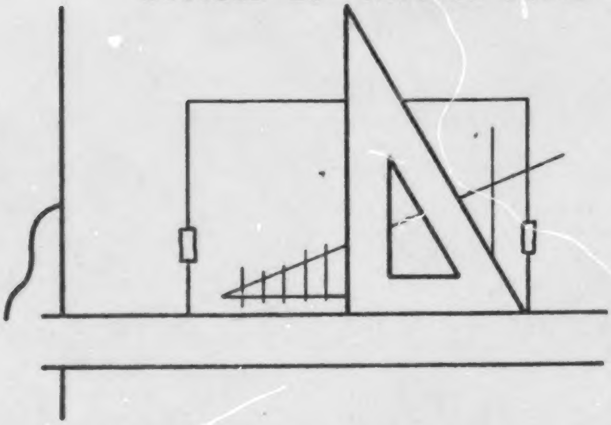
4. PIVOTING THE RULER AT THIS POINT (STEP 3), SWING THE OTHER END UNTIL THE 13" MARK TOUCHES THE VERTICAL LINE.

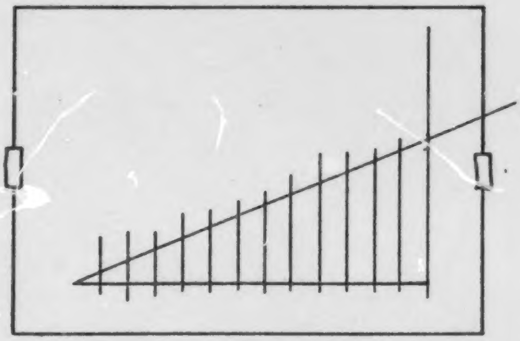


5. ONCE YOU GET THIS DIAGONAL POSITION, HOLD YOUR RULER FIRMLY IN PLACE AND DRAW A LIGHT PENCIL LINE ALONG ITS EDGE. NOW, (RULER STILL IN PLACE), MARK OFF EACH INCH (13 EQUAL PARTS).



6. REMOVE THE RULER AND, WITH T-SQUARE AND TRIANGLE, LIGHTLY DRAW VERTICAL PENCIL LINES ACCURATELY THROUGH EACH MARK ON THE DIAGONAL LINE AND THROUGH THE 12" LINE. YOU HAVE DIVIDED 12" INTO 13 EQUAL PARTS.





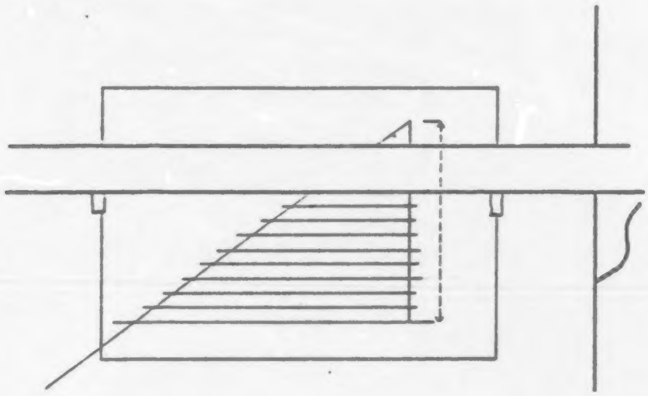
WORD GUIDE

DIVIDABLE - CAPABLE OF BEING DIVIDED.

INFORMATION

THIS D. A. P. METHOD WORKS FOR ANY EQUAL SPACING DIVISION PROBLEM. FOR EXAMPLE: 9" INTO 6 EQUAL PARTS: PIVOT ON ZERO TO 12" AND MARK OFF EVERY 2" (12 ÷ 2 = 6); 20" INTO 8 EQUAL PARTS: PIVOT ON ZERO TO 24" AND MARK OFF EVERY 3" (24 ÷ 3 =8); ETC.

TO GET THE EQUAL SPACING OF AN ODD-SIZED VERTICAL DISTANCE, THE METHOD IS THE SAME EXCEPT: USING A T-SQUARE, DRAW A HORIZONTAL PENCIL LINE AT ONE END OF THE VERTICAL. THEN, DRAW THE LINE THROUGH EACH MEASURED MARK AND THE VERTICAL LINE.



TO USE THE DIAGONAL APPROACH PRINCIPLE, YOU NEED TO KNOW:

1. THE MEASUREMENT THAT MUST BE DIVIDED INTO EQUAL PARTS.
2. THE NUMBER OF EQUAL PARTS DESIRED.
3. A MEASUREMENT LARGER THAN #1 AND EASILY DIVIDABLE BY #2.

NATURALLY, THE D. A. P. METHOD IS USED FOR THE DIVISION OF ODD-SIZED (8 3/8", 3 5/16", ETC.) INTO EQUAL PARTS ONLY. TO FIND THE DIVISION (1") OF THE 12" INTO 12 EQUAL PARTS YOU DO NOT NEED THE DIAGONAL APPROACH PRINCIPLE (NOT 5" INTO TWO EQUAL PARTS (2½); 6" INTO 3 EQUAL PARTS (2"), ETC.).

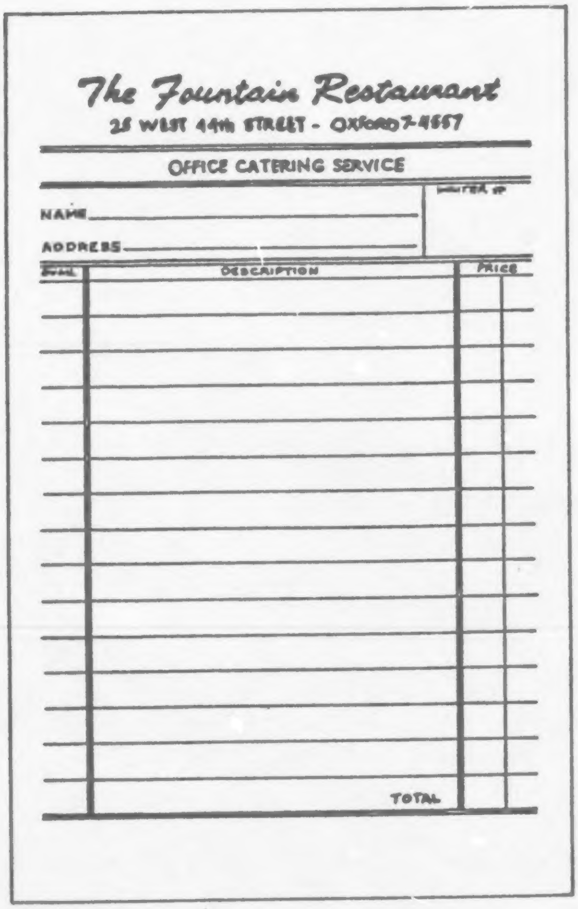
WHEN YOU MUST PREPARE A JOB THAT DOES NOT REQUIRE EQUALLY SPACED AREAS (SUCH AS A RESTAURANT RECEIPT FORM), TAKE INTO ACCOUNT HOW MUCH SPACING IS NEEDED FOR EACH AREA. FOR EXAMPLE: (SEE ILLUSTRATION ON NEXT PAGE)

WORD GUIDE

MINIMUM - LOWEST POSSIBLE NUMBER

MAXIMUM - HIGHEST POSSIBLE NUMBER

INFORMATION



The Fountain Restaurant
25 WEST 44th STREET - OXFORD 7-4557

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NAME ____________

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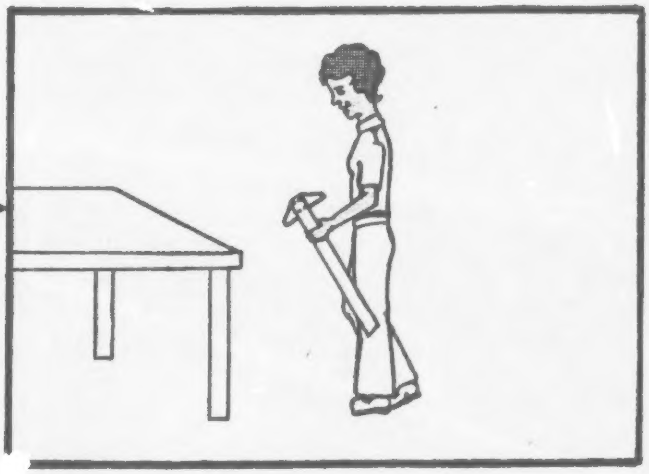
	DESCRIPTION	PRICE
	TOTAL	

HEAVY LINES ARE USUALLY USED FOR BORDERS OR TO SEPERATE IMPORTANT AREAS (QUANTITY, ITEM DESCRIPTION, PRICE, ETC.). THINNER LINES ARE USED FOR LESS IMPORTANT DIVISIONS.

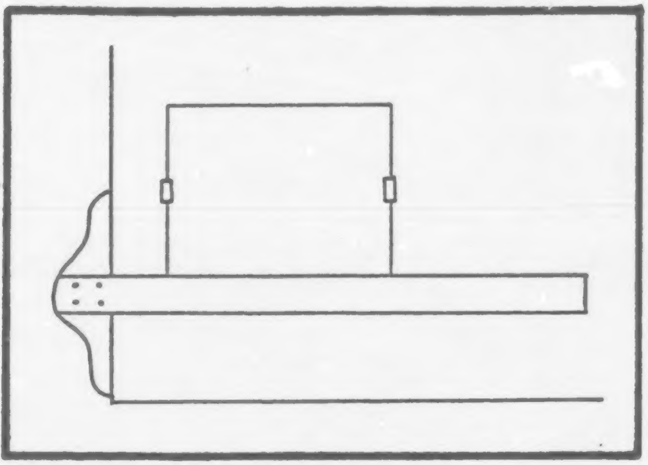
REMEMBER: KEEP THE NUMBER OF DIFFERENT LINE WEIGHTS TO A MINIMUM (THREE IS USUALLY THE MAXIMUM NUMBER) SO THAT THE FORM DOES NOT BECOME CONFUSING. A SIMPLE OR CROSS-RULED FORM SHOULD BE EASILY READABLE AND WELL-BALANCED.

JOB STEPS

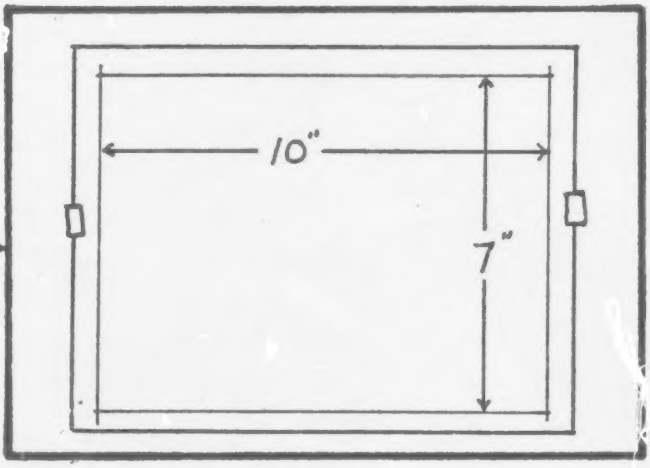
1. TAKE ALL MATERIALS AND EQUIPMENT TO YOUR WORK AREA.



2. LINE UP AND TAPE DOWN #32 LEDGER ALONG 11".

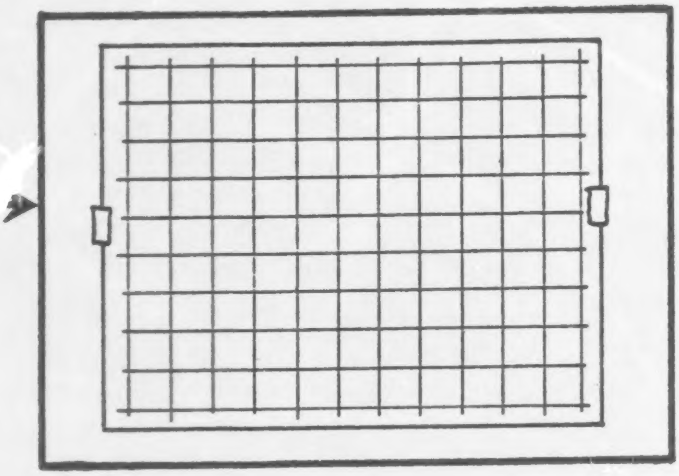


3. IN PENCIL, LIGHTLY DRAW A 10" X 7" RECTANGLE (1/2" MARGIN ALL AROUND).

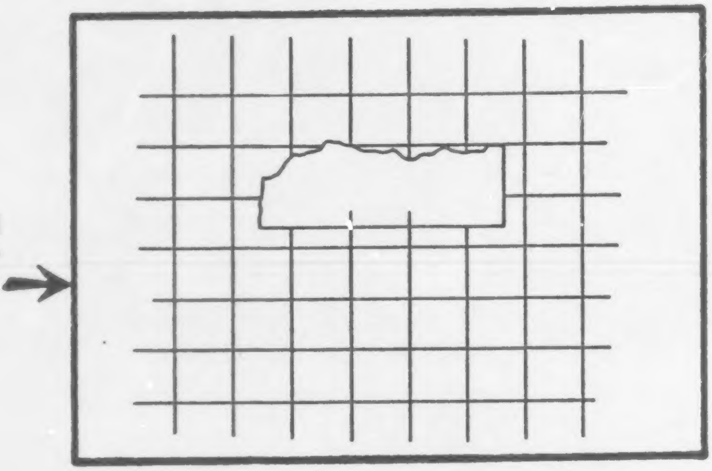


JOB STEPS

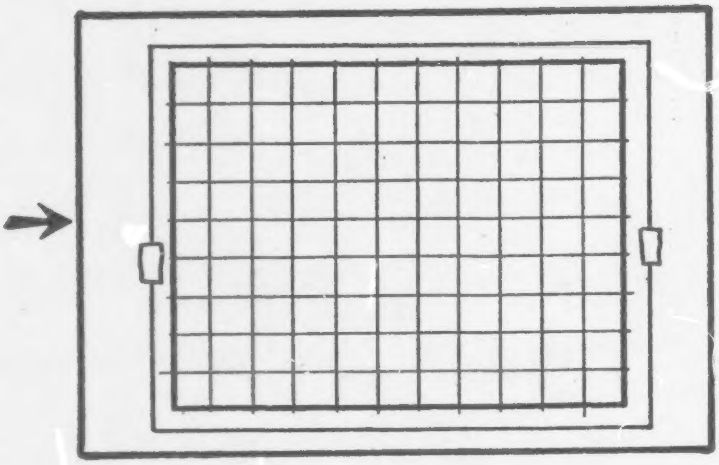
4. USING THE D. A. P. METHOD, DIVIDE THE 10" X 7" AREA INTO 11 EQUAL VERTICAL COLUMNS (10" ÷ 11) AND 9 EQUAL HORIZONTAL COLUMNS (7" ÷ 9) DRAW THESE DIVISIONS IN PENCIL BEFORE INKING.



5. CHECK TO SEE THE COLUMNS ARE EQUAL BY MARKING ONE OFF ON A PIECE OF SCRAP PAPER AND COMPARING THIS DISTANCE WITH THE OTHER COLUMNS.

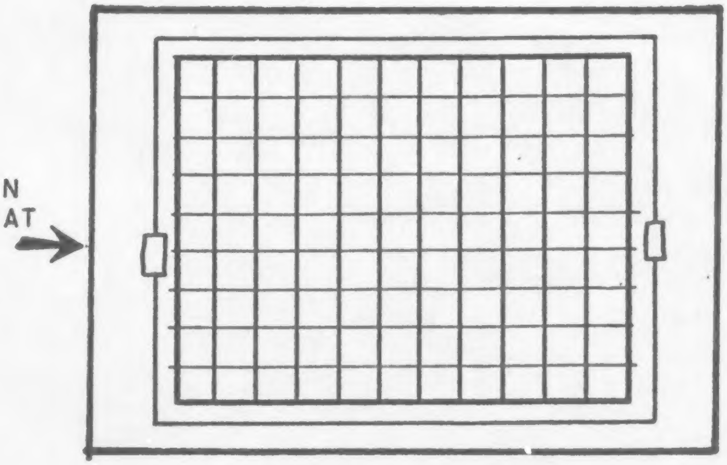


6. WITH A HEAVY RULE, INK IN THE OUTSIDE BORDER (10" X 7" RECTANGLE) STOPPING AT THE CORNERS.

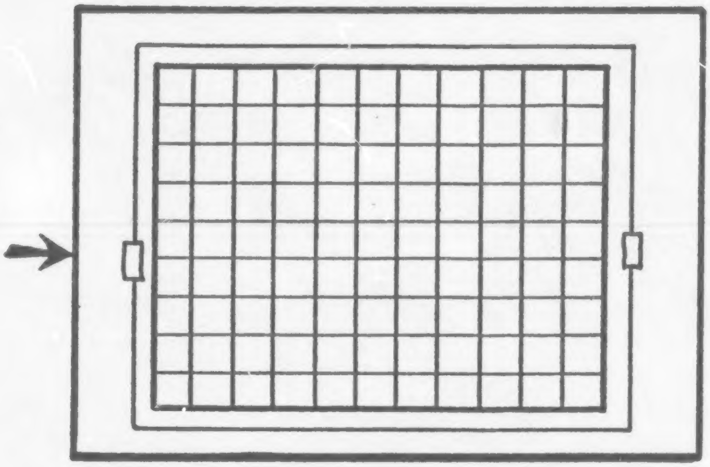


JOB STEPS

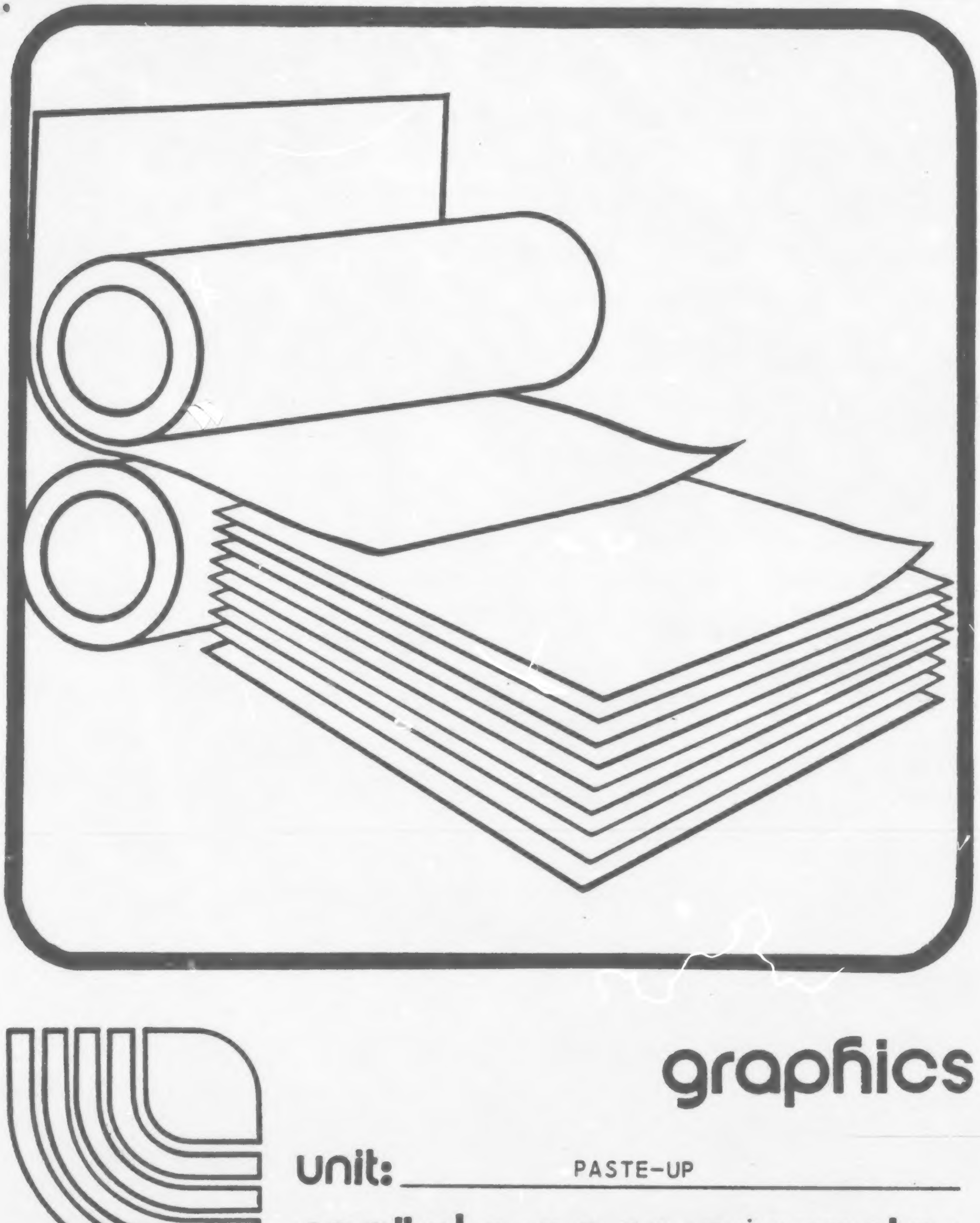
7. WITH A MEDIUM RULE, INK IN THE VERTICAL LINES, STOPPING AT THE BORDER.



8. WITH A LIGHT RULE, INK IN THE HORIZONTAL LINES STOPPING AT THE BORDER.



9. WHEN THE INK IS COMPLETELY DRY, ERASE THE PENCIL LINES AND SHOW THE FINISHED PIECE TO YOUR INSTRUCTOR.



graphics

unit: PASTE-UP

capital area career center

1401 09 010

module: 1401 09 010 3 **date:** JANUARY 1978 **level:** I

skill title: PAPER FINISHES AND TEXTURE

developed & written by: GLEN PETTIT

visuals by: MAX LITTLE

230

PERFORMANCE OBJECITVE

YOU ARE GOING TO LEARN:

HOW DIFFERENT PAPER FINISHES AND TEXTURES AFFECT COPY REPRODUCTION FOR ORIGINAL ARTWORK WITH DIFFERENT MARKERS

AND IN ORDER TO DO THIS YOU WILL NEED:

15 DIFFERENT PAPER FINISHES, TEXTURES AND COLOR SAMPLES

6 DIFFERENT MARKERS

PMT MATERIALS AND PROCESS CAMERA

MAGNIFYING GLASS

MICROSCOPE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN SELECT THE BEST MARKER FOR DIFFERENT PAPER FINISHES OR TEXTURE.
2. YOU CAN EVALUATE AND CHECK REPRODUCTION QUALITY OF DIFFERENT MARKERS ON DIFFERENT PAPER FINISHES, TEXTURES AND COLORS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

AS YOU KNOW, THERE ARE MANY DIFFERENT KINDS OF PAPER FINISHES (THE SURFACE QUALITY) AND PAPER TEXTURES (DESIGN ON THE SURFACE OF THE PAPER).

BOND PAPERS HAVE A SOFT ABSORBENT FINISH SO THEY CAN EASILY SOAK UP WET INK OR PENCIL GRAPHITE, BUT THEY ALSO ATTRACT DIRT AND GREASE.

COATED PAPERS LIKE OFFSET ARE NOT MEANT TO BE WRITTEN ON SO THEY HAVE A HARD, SMOOTH, NON-POROUS FINISH THAT STAYS CLEAN.

IN THE PAPER SWATCH BOOKS (EXAMPLES OF DIFFERENT KINDS, COLORS, FINISHES & TEXTURES THAT A PAPER COMPANY SELLS) YOU CAN SEE & FEEL DIFFERENT TEXTURES.

SINCE YOU HAVE ALREADY DONE YOUR BASIC CAMERA MODULES AND HAVE MADE PMT PRINTS, YOU WILL EXPERIMENT WITH DIFFERENT MARKERS ON DIFFERENT PAPERS AND THEN SEE HOW THESE REPRODUCE BY MAKING A PMT REDUCTION PRINT.

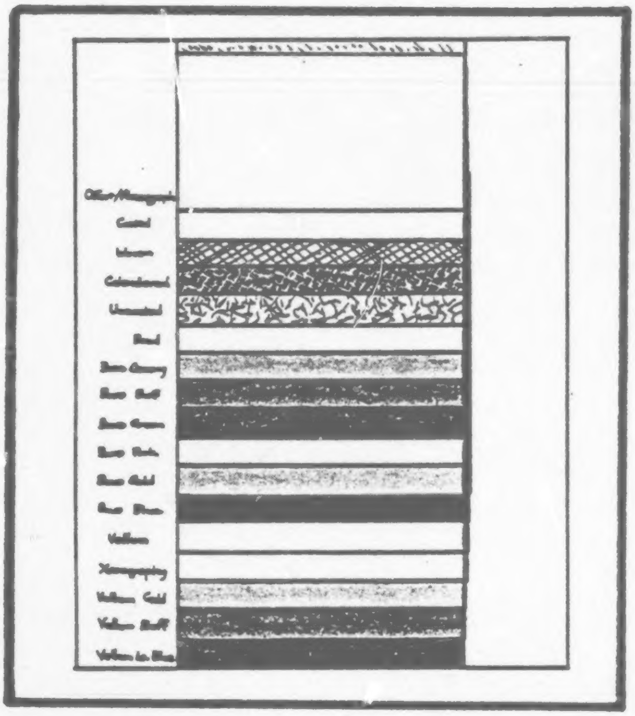
JOB STEPS

1. ASK THE STUDENT MANAGER OR INSTRUCTOR WHERE THE PAPER SWATCH BOOKS ARE. LOOK THROUGH SEVERAL OF THESE TO GET A BASIC IDEA OF THE DIFFERENT KINDS OF PAPERS AVAILABLE, INCLUDING:

   OFFSET AND BOND
   COATED AND UNCOATED
   CALENDARED AND WOVE

2. LOOK AROUND THE SHOP AND FIND AT LEAST 6 DIFFERENT PAPER FINISHES PLUS 3 DIFFERENT PAPER TEXTURES. YOU'LL NEED A 10 X 12 CENTIMENTER (4" X 5") PIECE OF EACH.

3. ALSO, GET ALL OF THE BASIC COLORS OF BOND PAPER (CANARY, BLUE, BUFF, GREEN, PINK AND GOLD), CUT TO 10 X 12 CENTIMETER ALSO.

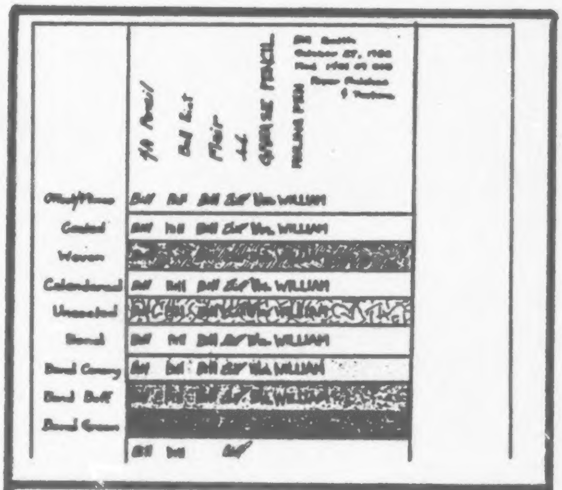


4. TAPE ALL 15 PIECES OF PAPER TO A 8 1/2" X 11" SHEET OF PAPER, SO EACH SAMPLE SHOWS FOR ABOUT 1/2", AS SHOWN, AND SO YOU CAN SEE ALL 15 AT ONCE.

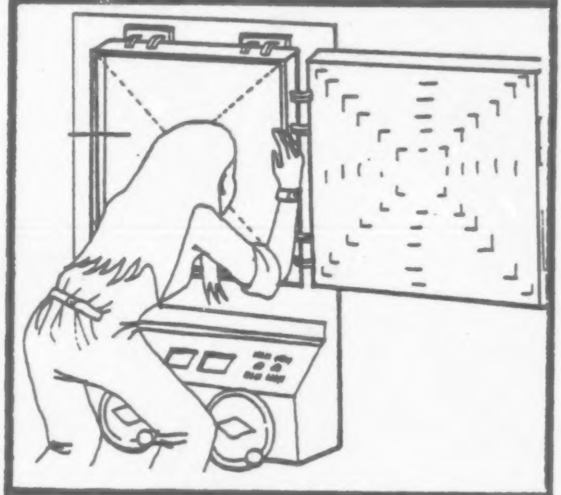
5. NEATLY PRINT (OR TYPE) THE NAME OF EACH PAPER TO THE LEFT OF EACH SAMPLE. IF THERE ARE ANY PAPERS YOU ARE NOT SURE OF, CHECK WITH YOUR INSTRUCTOR.

JOB STEPS

6. SELECT AT LEAST 6 DIFFERENT DRAWING TOOLS (INDIA INK, BLACK FELT MARKER, 4A PENCIL, BALL POINT PEN, RULING PEN, CRAYON, FLAIR, ETC.) AND WRITE/ PRINT YOUR NAME OR A WORD WITH EACH MARKER ON EACH PAPER TYPE. ON THE TOP SHEET IDENTIFY WHAT EACH MARKER IS, BE NEAT, WORK IN STRAIGHT COLUMNS. WRITE YOUR NAME, DATE AND MODULE NUMBER AND TITLE ON IT ALSO.

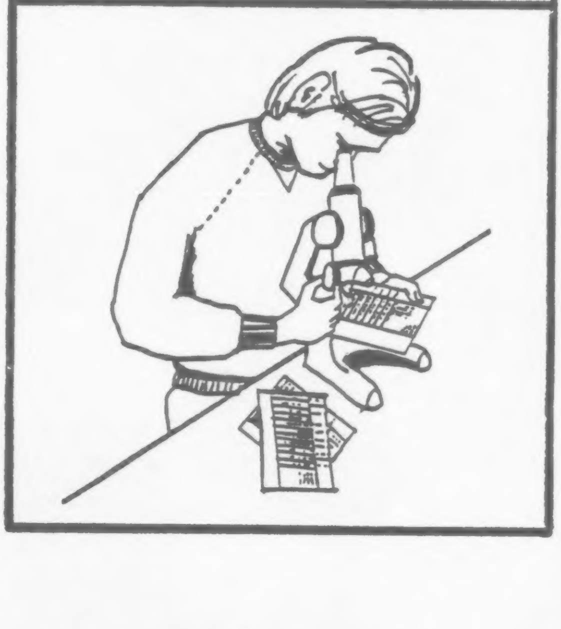


7. NOW TAKE THIS PAPER FINISHES AND TEXTURE SHEET TO THE CAMERA. SET THE CAMERA FOR 75% AND MAKE A PMT PRINT WITH NORMAL EXPOSURE (10 X 25 CENTIMETER SIZE PMT).



8. EVALUATE YOUR RESULTS WITH A 10 POWER MAGNIFYING GLASS. WHICH PAPER FINISH AND TEXTURE GAVE THE BEST REPRODUCTION WITH WHICH MARKER?

9. FOR THE 2 OR 3 BEST AND 2 OR 3 WORST PAPERS, LOOK AT THE MARKER AND IMAGE SURFACE WITH THE 50 POWER MICROSCOPE. NOTICE THE FINISH AND WHAT HAPPENS TO THE MARKERS ON THAT FINISH.



10. PLACE YOUR PMT UNDER THE MICROSCOPE AND SEE WHAT HAPPENED TO THE IMAGE AREA IN REPRODUCING IT.

11. SHOW YOUR RESULTS AND DISCUSS YOU CONCLUSION WITH YOUR INSTRUCTOR.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 011

module: 1401 09 011 3 **date:** 7/77 **level:** IV

skill title: HANDLING ORIGINAL PHOTOGRAPHS & COPY

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

WORD GUIDE

ORIGINAL - FIRST OF KIND
COPY - ARTWORK

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO HANDLE ORIGINAL PHOTOGRAPHS AND COPY.

IN ORDER TO DO THIS YOU WILL NEED:

A PHOTOGRAPHIC PRINT
ILLUSTRATION BOARD
DRY MOUNT PRESS
TACKING IRON
DRY MOUNT PAPER
RAZOR BLADE
METAL STRAIGHT EDGE RULER

WE WILL KNOW YOU CAN DO IT WHEN:

YOU HAVE CORRECTLY MOUNTED A PHOTOGRAPH AND ANSWERED THE QUESTIONS IN THE INFORMATION SECTION.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

EMULSION - COATING ON SURFACE OF A PHOTOGRAPH.

MOUNT - FIX IN PLACE

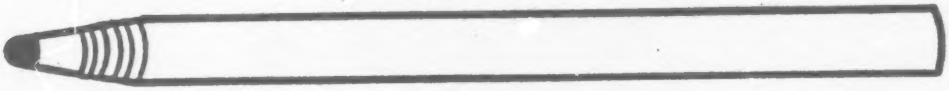
MAR - SCRATCH, RUIN

BLEED - LEAK, SPREAD

INFORMATION

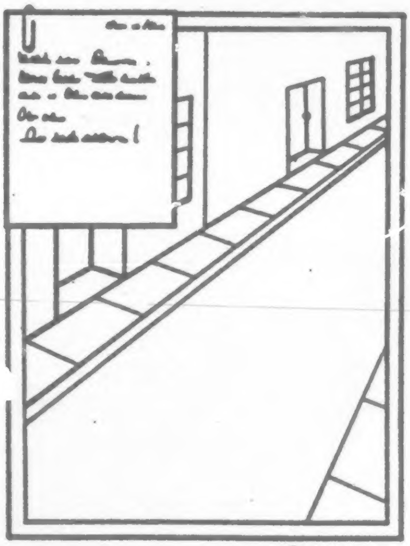
ORIGINAL PHOTOGRAPHS AND COPY ARE COSTLY AND DIFFICULT TO REPLACE. THEREFORE, CAREFUL HANDLING IS VERY IMPORTANT.

NEVER WRITE ON OR MARK THE FRONT OR BACK OF A PHOTOGRAPH WITH A HARD PENCIL OR PEN. THIS WILL DENT THE EMULSION AND DAMAGE IT. THE DENT (OR IMPRESSION) MAY REPRODUCE. ALSO DO NOT WRITE ON A PIECE OF PAPER PLACED OVER THE PHOTOGRAPH OR ARTWORK. THIS MAY ALSO DENT OR MAR THE SURFACE AND REPRODUCE. IF IT IS NECESSARY TO WRITE ON OR MARK A PHOTOGRAPH, USE A GREASE PENCIL.



GREASE PENCIL MARKS CAN BE REMOVED FROM THE SURFACE OF A PHOTOGRAPH WITH RUBBER CEMENT THINNER AND COTTON OR A SOFT CLOTH (CAUTION: GREASE MAY STAIN).

FELT TIP PENS (EXCEPT FOR "NON-REPRODUCIBLE BLUE") MUST NEVER BE USED ON A PHOTOGRAPH OR ORIGINAL COPY. THEY BLEED AND STAIN, RUINING THE ARTWORK PERMANENTLY. THE BEST WAY TO MARK PHOTOGRAPHS AND COPY IS TO WRITE ON A SEPARATE PIECE OF PAPER AND ATTACH THIS TO THE ARTWORK.



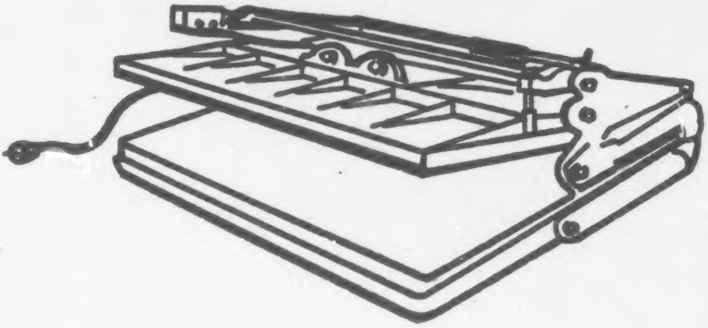
WORD GUIDE

TACKING - TO ATTACH SLIGHTLY.

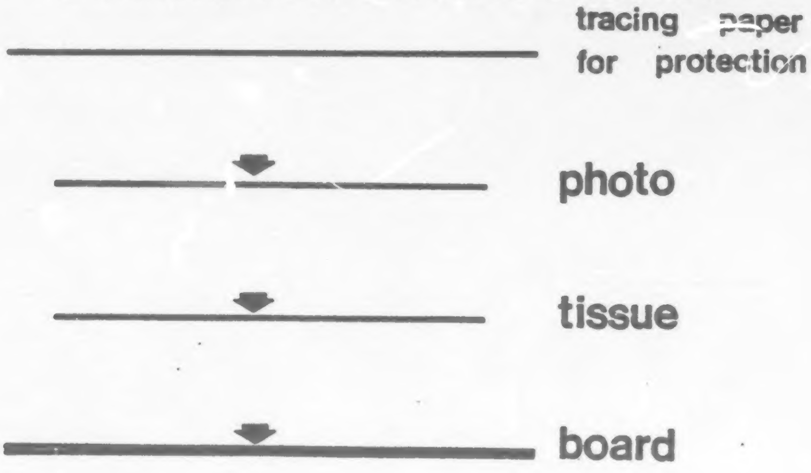
INFORMATION

PHOTOGRAPHS SHOULD BE MOUNTED ON ILLUSTRATION BOARD TO PROTECT THEM AND MAKE THEM EASIER TO HANDLE. THERE ARE TWO METHODS FOR MOUNTING PHOTOGRAPHS:

1. WITH A DRY MOUNT (HOT) PRESS: THE DRY MOUNT PRESS METHOD IS PERMANENT AND USUALLY THE BEST WAY FOR MOUNTING PHOTOGRAPHS. THE PRESS ITSELF CONSISTS OF AN ELECTRICALLY HEATED METAL PLATE (LIKE A LARGE IRON WITHOUT STEAM OPENINGS) THAT IS PRESSED AGAINST THE PHOTOGRAPH AND BOARD.



A SHEET OF "DRY MOUNT TISSUE" - SPECIAL WAXED PAPER - IS PLACED BETWEEN THE BACK OF THE PHOTOGRAPH AND THE BOARD'S SURFACE.



WORD GUIDE

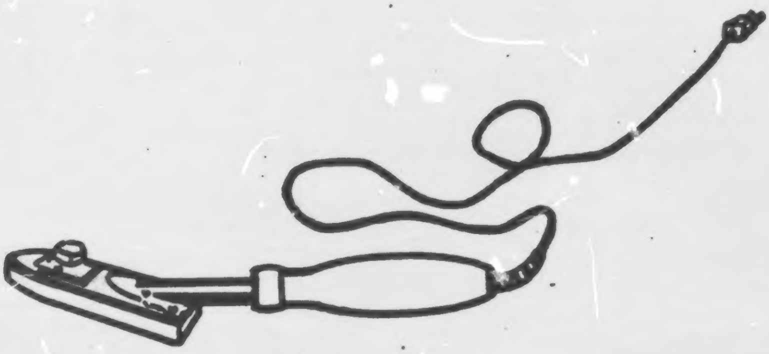
ADHESIVE - TAPE OR GLUE WHICH JOINS ONE SURFACE TO ANOTHER.

BURNISH - RUB DOWN FIRMLY.

APPLICATION - PUTTING ON OF SOMETHING.

INFORMATION

DRY MOUNT TISSUE HAS DRY WAX ADHESIVE ON BOTH SIDES WHICH IS SOFTENED BY THE HOT PLATE. A TACKING IRON IS SOMETIMES USED TO HOLD THE PHOTOGRAPH OR ARTWORK IN POSITION UNTIL IT IS DRY MOUNTED. IT RESEMBLES A SMALL HOUSEHOLD IRON ON A LONG HANDLE (SEE ILLUSTRATION). BY APPLYING HEAT TO A SMALL SPOT WITH IT, THE PHOTOGRAPH IS HELD IN PLACE.



WHEN THE ELECTRICALLY HEATED PLATE IS PRESSED AGAINST THE MOUNTING SURFACE, THE HEAT FORCES THE SOFTENED ADHESIVE INTO THE FIBERS OF THE PHOTOGRAPH'S BACK AND THE SURFACE OF THE ILLUSTRATION BOARD.

WHEN THE MOUNTED PHOTO IS REMOVED FROM THE HOT PRESS, THE ADHESIVE HARDENS. ONCE MOUNTED THIS WAY THE PHOTO CANNOT BE REMOVED.

2. WITH RUBBER CEMENT: WHEN A DRY MOUNT PRESS IS NOT AVAILABLE, USE DOUBLE COATS OF TWO-COAT CEMENT ON BOTH THE PHOTO'S BACK AND THE BOARD'S SURFACE. LET THEM DRY AND SLIPSHEET THE PHOTO IN PLACE. COVER WITH A PIECE OF TRACING PAPER FOR PROTECTION AND BURNISH CAREFULLY, WORKING OUTWARD FROM THE CENTER. OR: COAT BOTH SURFACES WITH ONE-COAT AND BURNISH AS ABOVE.

A PHOTO MOUNTED WITH RUBBER CEMENT CAN BE REMOVED WITH THE APPLICATION OF LARGE AMOUNTS OF THINNER.

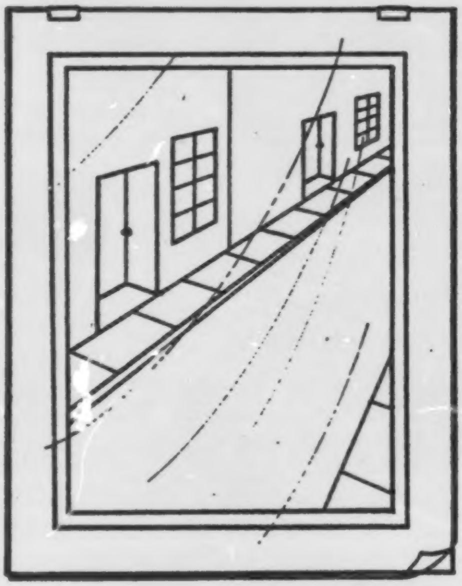
NO MATTER WHICH MOUNTING METHOD IS USED, BE SURE TO CHECK THE BACK OF THE PHOTO FOR NAMES, NUMBERS, IDENTIFICATION, ETC. THIS INFORMATION SHOULD BE COPIED DOWN ON A PIECE OF SCRAP AND REWRITTEN ON THE BACK OF THE MOUNTED PHOTO.

INFORMATION

CAUTION: BE SURE TO REMOVE ANY TAPE OR SLIPS OF PAPER FROM THE PHOTO'S BACK BEFORE MOUNTING. IF NOT REMOVED, THESE ITEMS WILL LEAVE AN IMPRESSION THAT SHOWS UP ON THE FRONT OF THE MOUNTED PHOTO.

LEAVE EXTRA BOARD AROUND THE MOUNTED PHOTO (2" OR MORE). THIS BORDER CAN BE USED FOR WRITING INSTRUCTIONS, ETC. AND TO PROTECT THE PHOTO'S EDGES.

PLACE A SHEET OF TRACING PAPER OR ACETATE OVER THE PHOTOGRAPH FOR PROTECTION, TAPED ALONG THE TOP OF THE MOUNT BOARD.



ALL OF THE ABOVE INFORMATION APPLIES TO THE HANDLING OF ANY ORIGINAL COPY. HOWEVER, MOST ARTWORK OTHER THAN PHOTOGRAPHS (ILLUSTRATIONS, HANDLETTERING, ETC.), IS USUALLY DONE DIRECTLY ON ILLUSTRATION BOARD AND THEREFORE, DOES NOT NEED TO BE MOUNTED. IT SHOULD BE HANDLED WITH THE SAME CARE AS PHOTOGRAPHS AND PROTECTED WITH TISSUE OR ACETATE.

GENERAL HINTS FOR HANDLING ARTWORK:

1. KEEP IT FREE OF FINGERPRINTS - HANDLE IT FROM THE EDGES ONLY.
2. NEVER LAY ANYTHING ON TOP OF IT - EVEN IF PROTECTED WITH A TISSUE.

WORD GUIDE

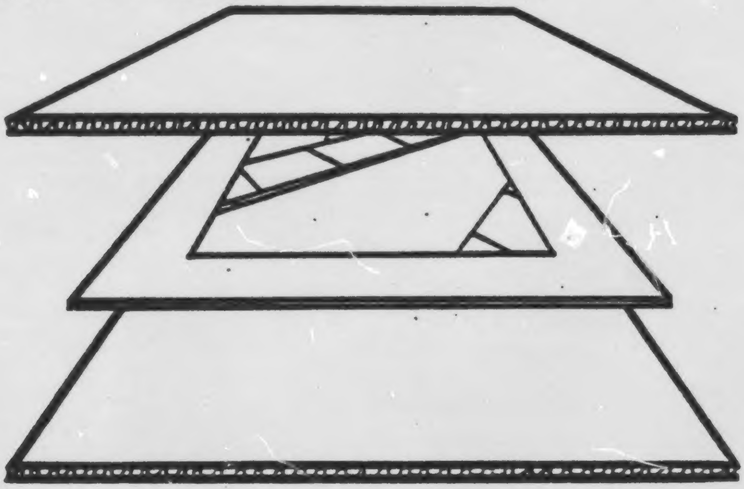
MINIMIZE - MAKE SMALL AS POSSIBLE.

INFORMATION

3. NEVER EAT OR DRINK NEAR IT.

4. TO MINIMIZE LOSS, ALWAYS WRITE THE NAME OF THE PERSON OR COMPANY TO WHOM IT BELONGS ON THE BACK OF MOUNTED ARTWORK.

5. WHEN MAILING OR SHIPPING, ALWAYS PLACE IT BETWEEN TWO SHEETS OF CARDBOARD FOR PROTECTION (AS SHOWN):



ALWAYS INSURE ANY ORIGINAL ART THAT IS MAILED OR SHIPPED.

TRUE OR FALSE QUIZ
DO NOT WRITE IN THIS MOD

1. IT IS O.K. TO WRITE ON THE BACK OF A PHOTOGRAPH IN PENCIL. T F

2. FELT TIP PENS SHOULD NEVER BE USED ON ARTWORK. T F

3. PHOTOGRAPHS SHOULD BE MOUNTED ON ILLUSTRATION BOARD TO PROTECT THEM. T F

4. A DRY MOUNT PRESS IS BEST FOR MOUNTING PHOTOGRAPHS. T F

5. ANOTHER NAME FOR A DRY MOUNT PRESS IS A "HOT PRESS". T F

6. A DRY MOUNTED PHOTOGRAPH CAN BE REMOVED FROM THE ILLUSTRATION BOARD. T F

7. A TACKING IRON IS USED TO PRESS TACKS. T F

8. A PHOTOGRAPH MOUNTED WITH RUBBER CEMENT CAN BE REMOVED FROM THE BOARD. T F

9. IT IS NOT IMPORTANT TO COPY DOWN ANY INFORMATION ON THE BACK OF A PHOTOGRAPH. T F

10. SLIPS OF PAPER AND TAPE SHOULD BE REMOVED FROM A PHOTOGRAPH OR ARTWORK BEFORE MOUNTING. T F

11. ARTWORK SHOULD ALWAYS BE HANDLED FROM THE EDGES ONLY. T F

12. IT IS O.K. TO PLACE SOMETHING ON A PIECE OF ARTWORK PROTECTED WITH A TISSUE OVERLAY. T F

ANSWERS TO THIS QUIZ ARE ON THE BOTTOM OF THE LAST PAGE OF THIS MODULE.

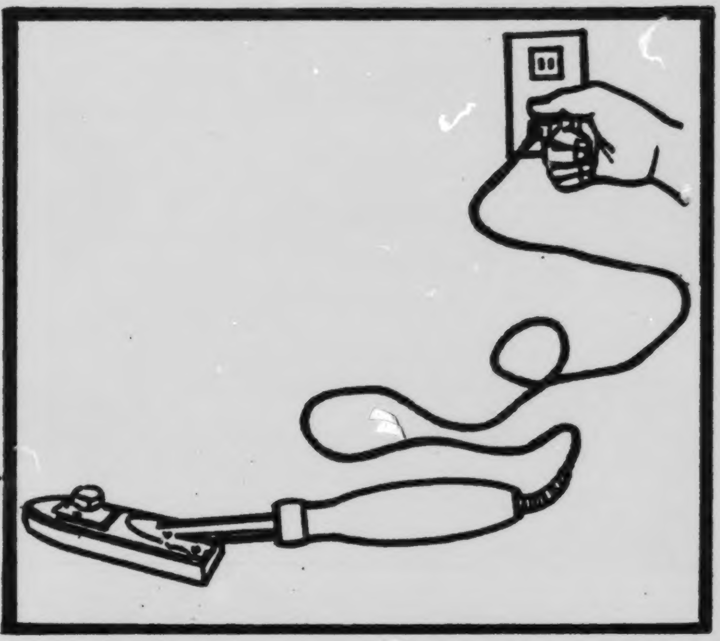
JOB STEPS

1. GET A PHOTOGRAPH TO BE MOUNTED FROM YOUR INSTRUCTOR.

2. TAKE ALL YOUR MATERIALS TO YOUR WORK AREA.

3. WITH YOUR INSTRUCTOR'S HELP, TURN ON THE HOT PRESS AND SET IT TO THE PROPER TEMPERATURE. HAVE HIM/HER SHOW YOU HOW IT WORKS.

4. WHILE THE HOT PRESS IS WARMING UP, PLUG IN AND SET THE TACKING IRON.



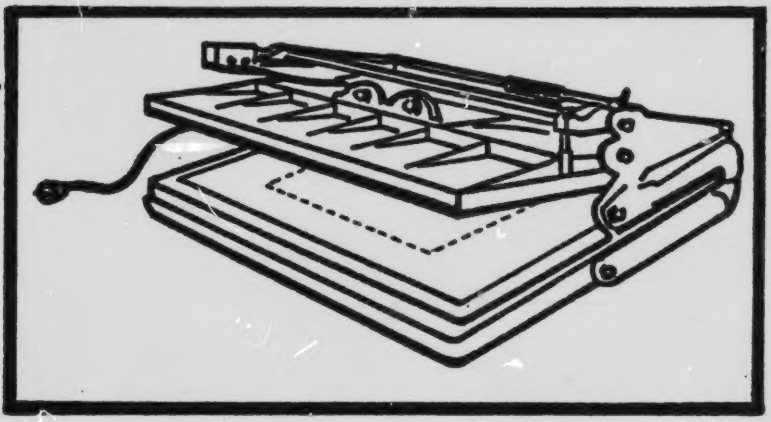
5. MEASURE YOUR PHOTOGRAPH.

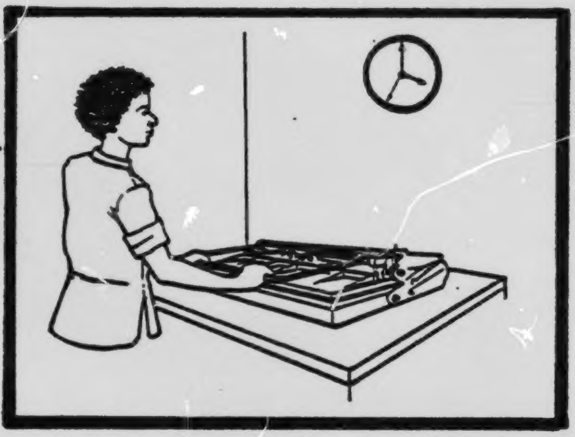
6. ADD 4" TO EACH MEASUREMENT (2" BORDER) AND CUT A PIECE OF ILLUSTRATION BOARD TO THIS SIZE.

7. ROUGHLY CUT A PIECE OF DRY MOUNT PAPER SLIGHTLY LARGER THAN THE PHOTOGRAPH. PLACE IT IN THE CENTER OF THE ILLUSTRATION BOARD.

JOB STEPS

12. COMPLETELY COVER THE PHOTOGRAPH AND ILLUSTRATION BOARD WITH A PIECE OF CLEAN PAPER AND PLACE IT IN THE DRY MOUNT PRESS.





13. CLOSE THE PRESS AND HOLD IT CLOSED FOR AS LONG AS YOUR INSTRUCTOR TELLS YOU THIS IS NECESSARY.

14. OPEN THE PRESS AND REMOVE THE MOUNTED PHOTOGRAPH.

15. WRITE DOWN ON THE BACK OF THE BOARD ANY INFORMATION THAT WAS ON THE BACK OF THE PHOTOGRAPH.

16. SHOW YOUR WORK TO YOUR INSTRUCTOR.

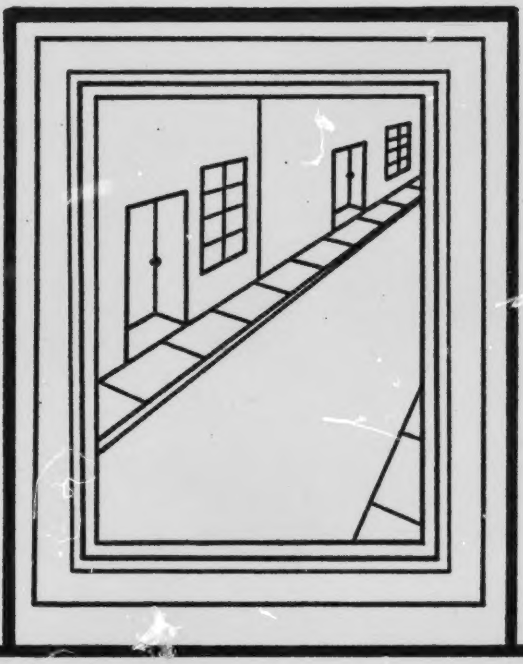
ANSWERS TO SELF QUIZ:

1. F
2. T
3. T
[illegible]. T
5. T
6. F
7. F
8. T
9. F
10. T
11. T
12. F

JOB STEPS

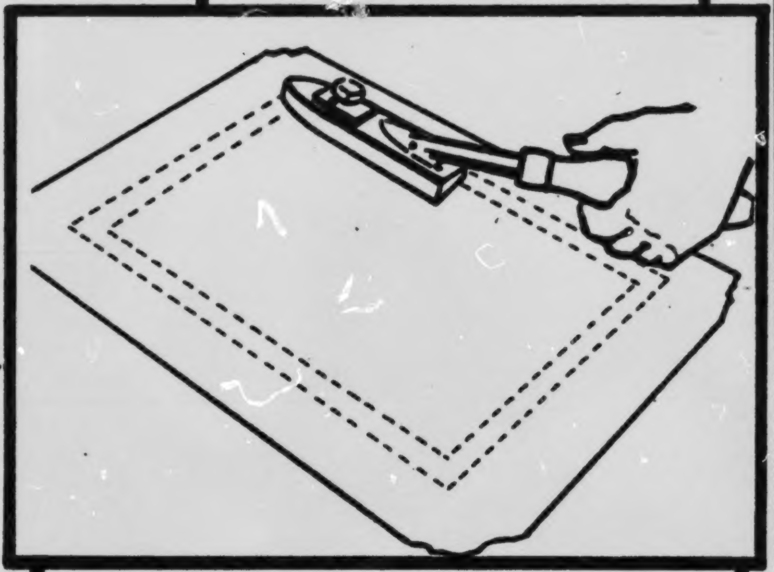
8. CENTER AND SQUARE THE PHOTOGRAPH ON THE ILLUSTRATION BOARD AND DRY MOUNT PAPER BY EYE.

NOTE: BE SURE TO WRITE DOWN ANY INFORMATION THAT IS ON THE BACK OF THE PHOTOGRAPH.

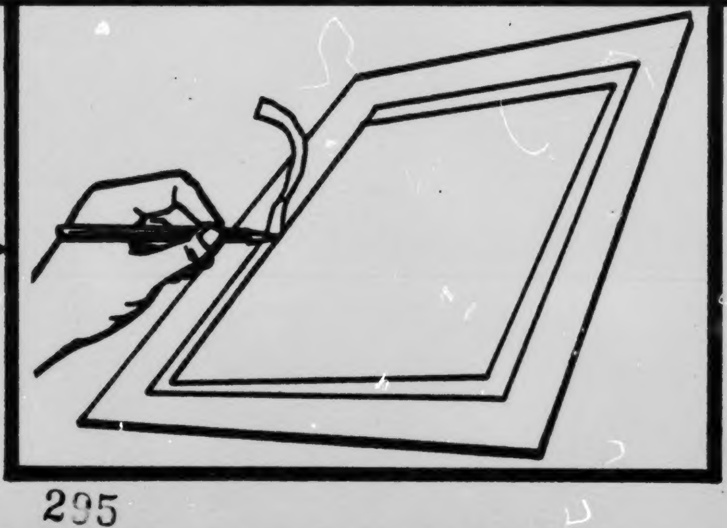


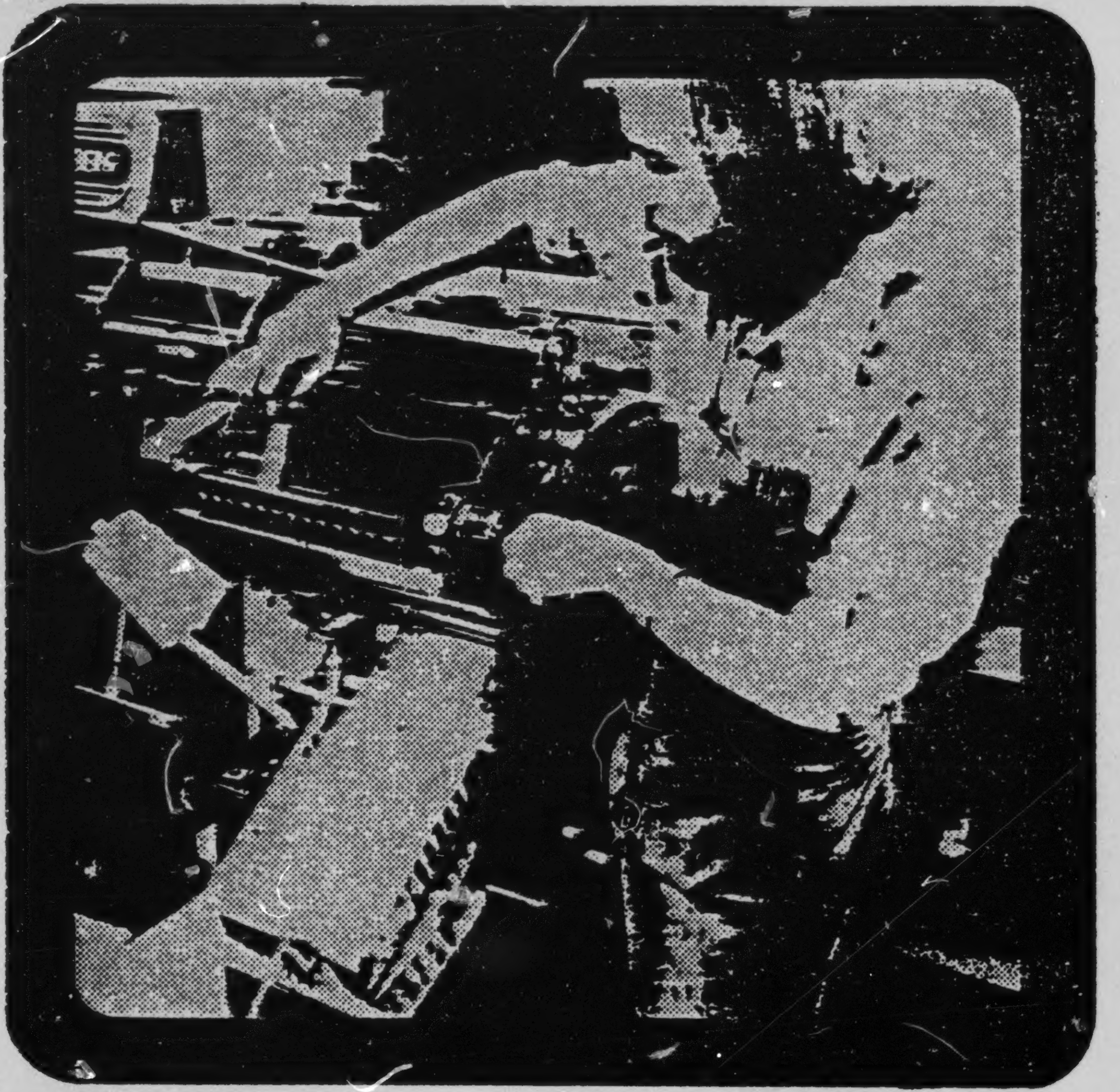
9. WHEN THE PHOTOGRAPH IS IN THE PROPER POSITION, COVER IT WITH A PIECE OF SCRAP PAPER.

10. PRESS DOWN THE TACKING IRON FOR A FEW SECONDS EACH, WITHIN TWO CORNERS OF THE PHOTOGRAPH. THIS WILL HOLD IT IN PLACE.



11. WHEN YOU ARE SURE THE PHOTOGRAPH WILL NOT MOVE, TRIM OFF THE EXTRA DRY MOUNT PAPER THAT IS STICKING OUT FROM BENEATH THE PHOTOGRAPH.





graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 012
1401 09 012 3 **date:** 9/77 **level:** IV

skill title: SCALING PHOTOGRAPHS AND COPY

developed & written by: NANCY LOMBARDI

visuals by: DANA MARVIN

WORD GUIDE

SCALE - EQUAL PROPORTIONS OR SIZES

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SCALE PHOTOGRAPHS AND COPY.

IN ORDER TO DO THIS YOU WILL NEED:

T-SQUARE
TRIANGLE
RULER
TRACING PAPER
4H PENCIL
A MAGAZINE
SCISSORS
MASKING TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN ACCURATELY SCALE FOUR PHOTOGRAPHS.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

SCALING - CHANGING ALL THE SIDES OF A SHAPE EQUALLY.

ACCURATE - VERY PRECISE; NEARLY EXACT.

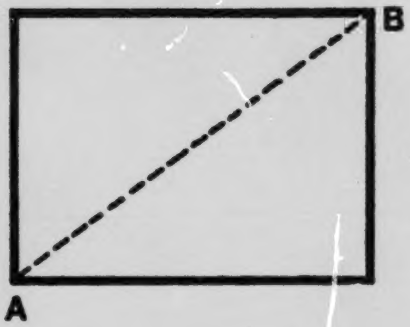
INFORMATION

MANY TIMES, PHOTOGRAPHS AND/OR COPY MUST BE ENLARGED OR REDUCED TO FIT THE LAYOUT. USUALLY, A PMT, OR PHOTOCOPY, OF THE ORIGINAL IS USED IN THE PASTE-UP (SEE MOD 1401 10 010). HOWEVER, WHEN THERE IS NO TIME OR THE PROCESS IS NOT AVAILABLE, A METHOD CALLED "DIAGONAL SCALING" MAY BE USED.

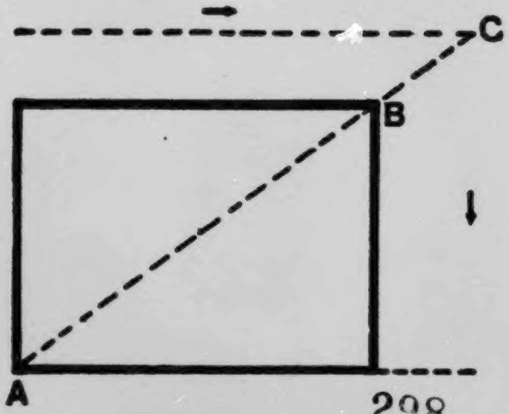
THE DIAGONAL SCALING METHOD IS SIMPLE AND EASY TO USE. IT IS ACCURATE AND GIVES YOU A PICTURE OF THE SHAPE IN ITS NEW SIZE. THIS MAKES IT POSSIBLE FOR YOU TO KNOW IMMEDIATELY WHETHER THE SHAPE WILL FIT WHERE IT WILL HAVE TO GO. IF THE SHAPE WILL NOT FIT (TOO HIGH OR WIDE), THE DIAGONAL SCALING METHOD ENABLES YOU TO MAKE THE NECESSARY ADJUSTMENTS QUICKLY AND WITHOUT ARITHMETIC.

THE DIAGONAL SCALING METHOD

WHEN SCALING A RECTANGLE OR SQUARE, DRAW A DIAGONAL LINE THROUGH POINTS A & B:

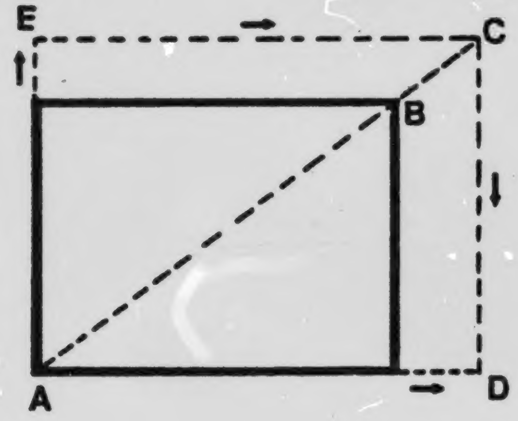


IN AN ENLARGEMENT WHERE THE HEIGHT IS KNOWN, MEASURE THE HEIGHT. USING A T-SQUARE, DRAW A PARALLEL LINE THROUGH THAT MARK TO THE DIAGONAL (PT. C) AND ALONG THE BASE OF THE RECTANGLE.

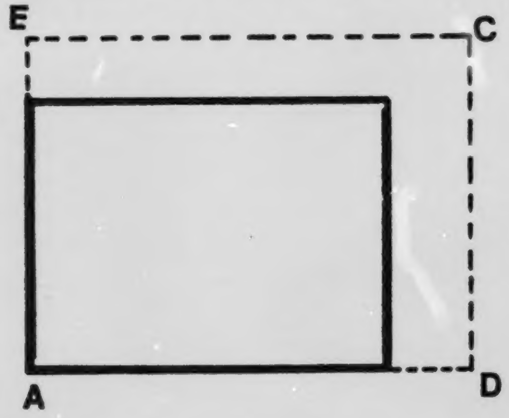


INFORMATION

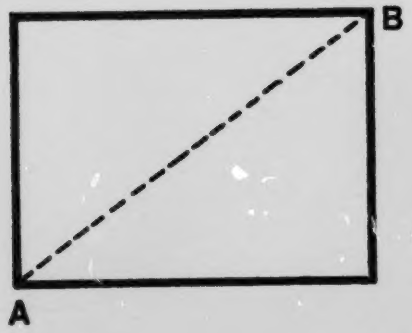
NOW, USING A T-SQUARE AND TRIANGLE, DRAW A VERTICAL LINE DOWN FROM PT. C TO THE EXTENDED BASE (PT. D) AND FROM POINT C ALONG THE OPPOSITE SIDE OF THE RECTANGLE TO POINT E.



THIS GIVES YOU THE NEW WIDTH IN PROPORTION TO THE KNOWN, NEW HEIGHT. RECTANGLE AECD IS THE SHAPE IN ITS NEW SIZE.

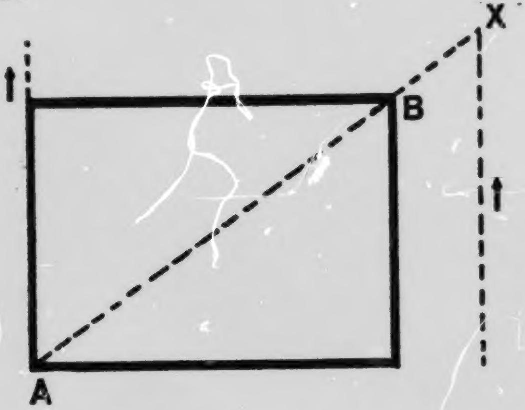


IF YOU KNOW THE WIDTH OF THE NEW SHAPE, DRAW A DIAGONAL LINE THROUGH POINTS A & B.

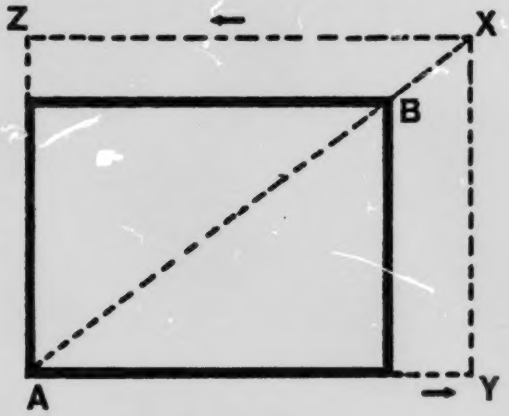


INFORMATION

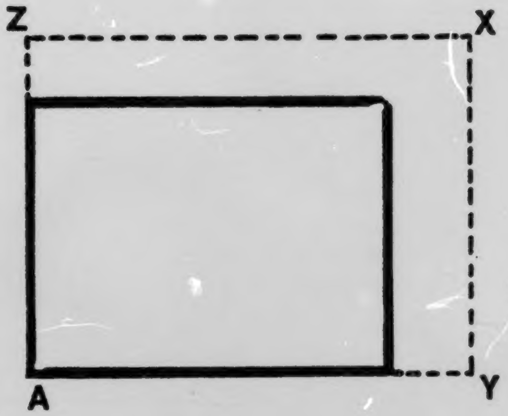
USING A T-SQUARE AND TRIANGLE, DRAW A PARALLEL VERTICAL LINE THROUGH THE MEASUREMENT MARK TO THE DIAGONAL (PT. X) AND ALONG THE OPPOSITE SIDE.



NOW, USING A T-SQUARE, DRAW A PARALLEL LINE ALONG THE BASE TO POINT Y AND THROUGH POINT X TO THE EXTENDED SIDE (POINT Z).

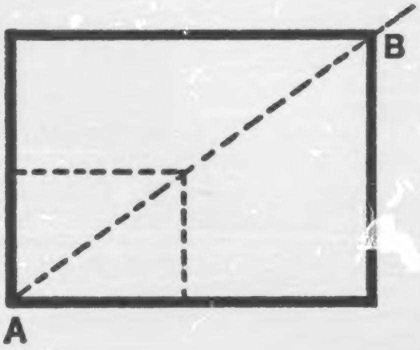


RECTANGLE AZXY IS THE SHAPE IN ITS NEW SIZE.

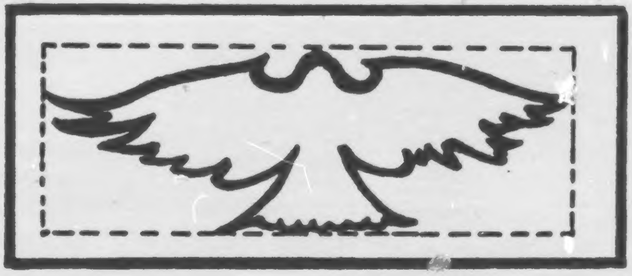


INFORMATION

WHEN REDUCING A RECTANGLE OR SQUARE, THE PROCEDURE IS THE SAME, BUT DONE WITHIN THE SHAPE.



IF THE SHAPE TO BE REDUCED OR ENLARGED HAS NO STRAIGHT SIDES (A DRAWING, FOR EXAMPLE), ENCLOSE IT IN A RECTANGLE OR SQUARE (SEE BELOW) AND PROCEED WITH THE DIAGONAL SCALING METHOD AS DESCRIBED ABOVE.

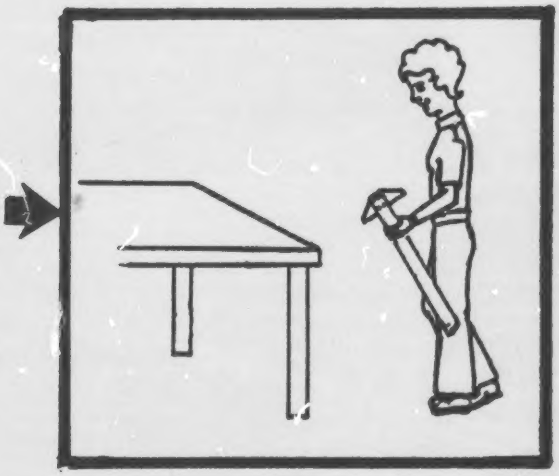


NOTE: THE DIAGONAL SCALING METHOD WORKS ONLY WHEN ALL THE LINES DRAWN TO AND FROM THE DIAGONAL ARE PARALLEL TO THE SIDES OF THE ORIGINAL RECTANGLE OR SQUARE. ALSO, THE DIAGONAL LINE MUST BE DRAWN ACCURATELY THROUGH POINTS A & B.

WORD GUIDE

NARROWER - LESS THAN WIDE.

JOB STEPS



1. TAKE ALL YOUR EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. GO THROUGH THE MAGAZINE AND CUT OUT:

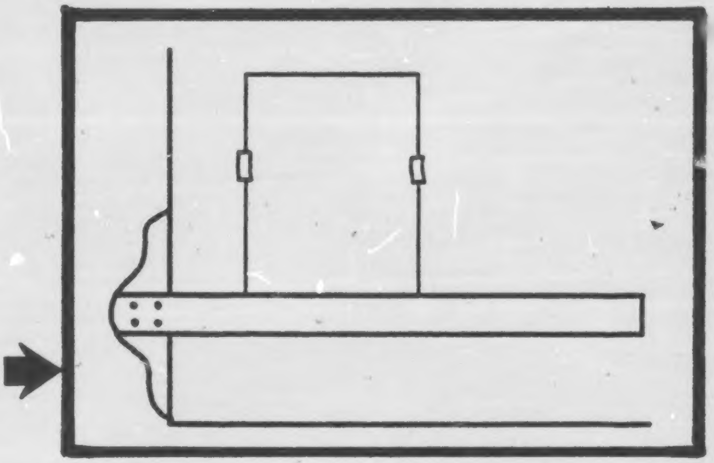
   A. ONE PHOTOGRAPH WIDER THAN 3 INCHES.

   B. ONE PHOTOGRAPH NARROWER THAN THREE INCHES.

   C. ONE PHOTOGRAPH TALLER THAN FIVE INCHES.

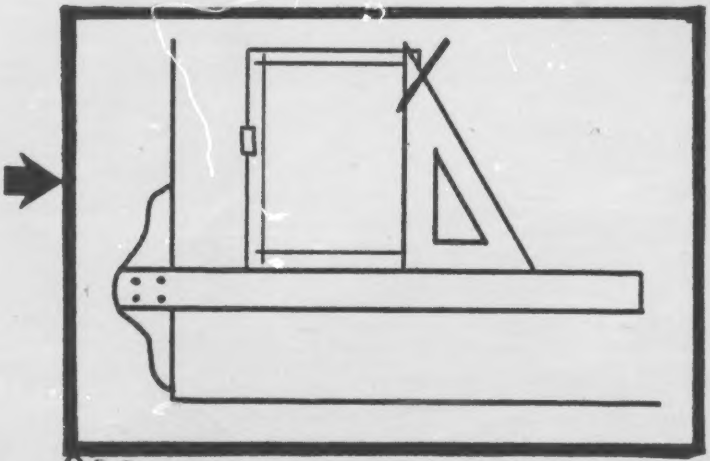
   D. ONE PHOTOGRAPH SHORTER THAN FIVE INCHES.

3. USING YOUR T-SQUARE, LINE UP AND TAPE DOWN PHOTO A TO THE TABLE.

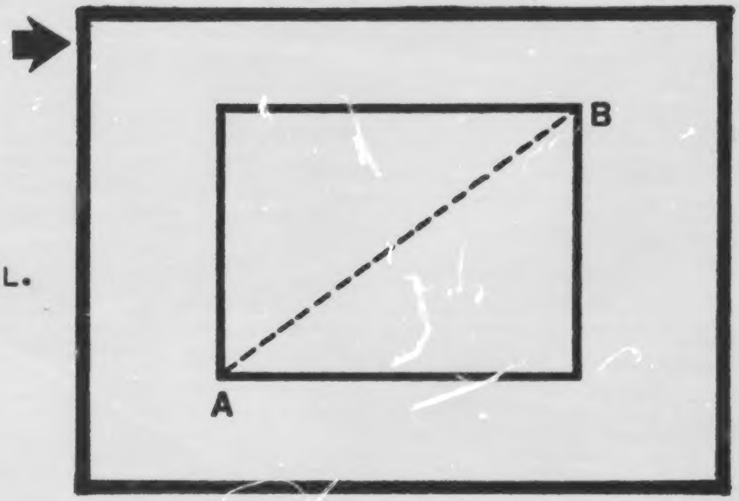


4. TAPE DOWN A PIECE OF TRACING PAPER OVER PHOTO A.

5. USING YOUR T-SQUARE AND TRIANGLE, PENCIL-DRAW THE OUTSIDE SHAPE (RECTANGLE OR SQUARE) OF PHOTO A.



JOB STEPS



6. IN PENCIL, DRAW A DIAGONAL LINE THROUGH POINTS A & B.

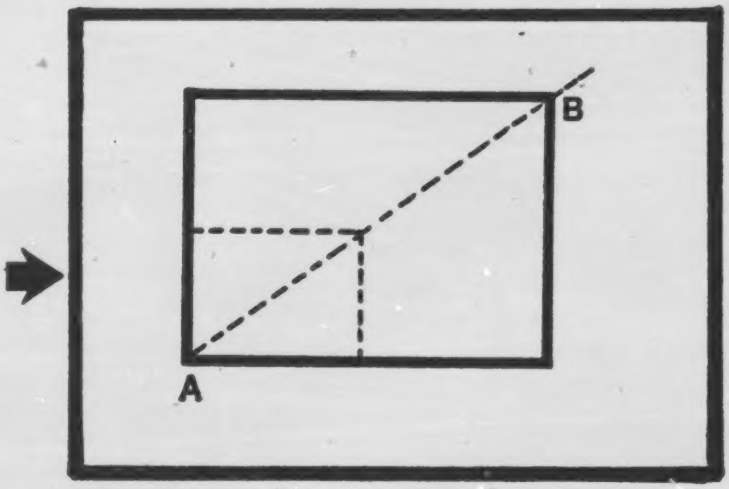
7. MEASURE 3" FROM THE LEFT SIDE OF PHOTO A.

8. USING T-SQUARE AND TRIANGLE, DRAW A VERTICAL PENCIL LINE THROUGH THE 3" MARK TO THE DIAGONAL.

9. NOW, USING THE DIAGONAL SCALING METHOD DESCRIBED IN THE INFORMATION SECTION OF THIS MOD, FIND THE NEW HEIGHT AND SIZE OF PHOTO A.

10. REPEAT JOB STEPS #3 - #9 FOR PHOTO B.

11. REPEAT JOB STEPS #3 - #6 FOR PHOTO C.



12. MEASURE 5" FROM THE BOTTOM OF PHOTO C.

13. USING YOUR T-SQUARE, DRAW A HORIZONTAL PENCIL LINE THROUGH THE 5" MARK TO THE DIAGONAL.

14. NOW, USING THE DIAGONAL SCALING METHOD, FIND THE NEW WIDTH AND SIZE OF PHOTO C.

15. REPEAT JOB STEPS #11 THROUGH #14 FOR PHOTO D.

16. SHOW YOUR WORK TO YOUR INSTRUCTOR BEFORE GOING ON TO THE NEXT MODULE.

NOTE: THIS METHOD CAN BE USED TO SCALE ANY RECTANGULAR OR SQUARE SHAPE, INCLUDING BLOCKS OF TYPE & ADVERTISEMENTS. PHOTOGRAPHS ARE USED IN THE JOB STEPS BECAUSE THEY ARE THE SIMPLEST EXAMPLES TO USE.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 013
1401 09 013 3

date: 10/77 **level:** II

skill title: CROPPING PHOTOGRAPHS

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

CROP - REMOVE OR LEAVE OUT CERTAIN AREAS

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CROP PHOTOGRAPHS.

IN ORDER TO DO THIS YOU WILL NEED:

6 PHOTOGRAPHS (SEE INSTRUCTOR)
A SCALEOGRAPH
TRACING PAPER
MASKING TAPE
2B (VERY SOFT) PENCIL

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CORRECTLY CROP SIX PHOTOGRAPHS FOR YOUR INSTRUCTOR'S APPROVAL.

A TAPE OF THIS MODULE IS AVAILABLE.

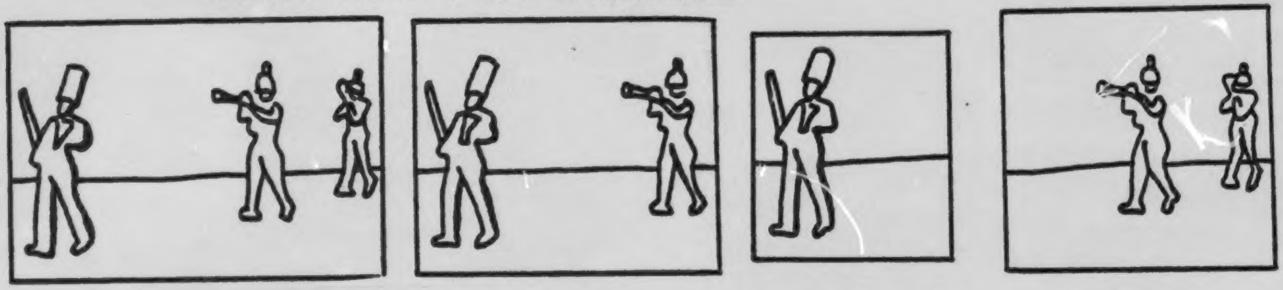
WORD GUIDE

SCALED - SIZE IS CHANGED BUT THE RATIO OF DIMENSIONS STAYS THE SAME

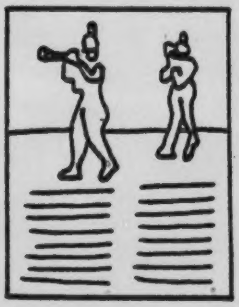
INFORMATION

WE CROP PHOTOGRAPHS FOR TWO REASONS:

1. TO EMPHASIZE THE MAIN POINT OF INTEREST IN THE PHOTO AND/OR IMPROVE ITS APPEARANCE.



2. TO ADJUST THE PHOTOGRAPH'S DIMENSIONS SO IT FITS LAYOUT REQUIREMENTS.

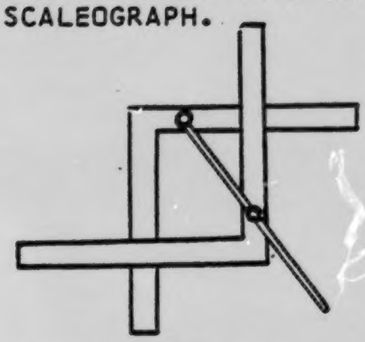


USUALLY, A PHOTOGRAPH IS CROPPED AND SCALED (ENLARGED OR REDUCED IN SIZE) FOR REPRODUCTION USE. THE TWO MOST COMMON METHODS FOR BOTH CROPPING AND SCALING ARE:

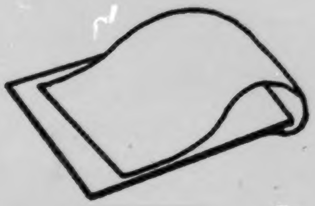
1. THE DIAGONAL APPROACH PRINCIPLE METHOD. SEE MOD # 1401 09 012/1401 09 012 3 FOR A STEP-BY-STEP EXPLANATION OF THIS METHOD.

INFORMATION

2. THE SCALEOGRAPH METHOD. THE SCALEOGRAPH IS A DEVICE THAT MAKES IT POSSIBLE TO FRAME A SECTION OF A PHOTOGRAPH AND THEN ENLARGE OR REDUCE IT WITHOUT CHANGING ITS PROPORTIONS. SEE THE JOB STEPS SECTION OF THIS MOD FOR INSTRUCTIONS ON HOW TO USE A SCALEOGRAPH.



WHEN USING EITHER METHOD, TAPE A TISSUE TO THE TOP BACK OF THE PHOTOGRAPH AND FOLD IT OVER THE FRONT.



DRAW YOUR LINES ON THIS TISSUE WITH A VERY SOFT PENCIL OR FELT TIP PEN. ALWAYS PRESS LIGHTLY WHEN WORKING ON THE FRONT OF A PHOTO. SEE MOD # 1401 09 011, "HANDLING ORIGINAL PHOTOGRAPHS AND COPY" FOR INFORMATION ON HOW TO PROPERLY HANDLE PHOTOGRAPHS.

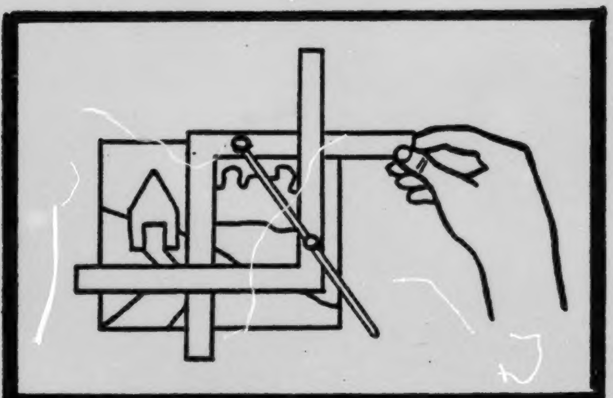
JOB STEPS

1. GATHER ALL YOUR MATERIALS AND GO TO YOUR WORK AREA.

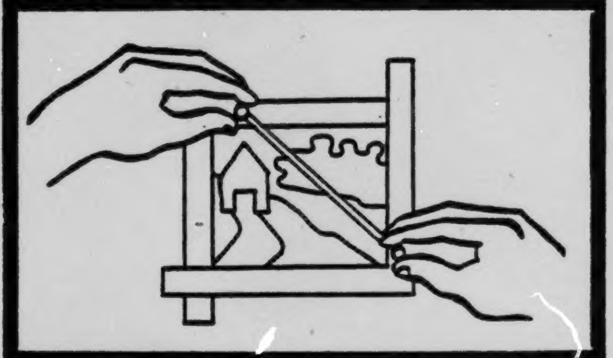
2. TAPE A SHEET OF TRACING PAPER TO THE TOP BACK OF EACH PHOTOGRAPH AND FOLD IT OVER THE FRONT.

NOTE: YOU WILL DRAW ALL YOUR LINES ON THE TISSUE OVERLAYS. DO NOT MARK THE PHOTOGRAPHS.

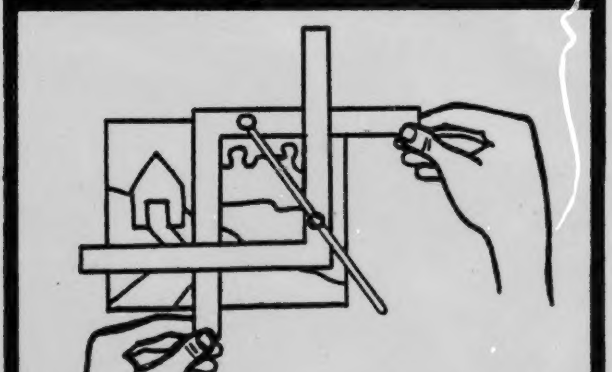
3. PLACE THE SCALEOGRAPH OVER THE FIRST PHOTOGRAPH. →



4. LOOSEN THE TWO KNOBS ONE-QUARTER TURN EACH. →

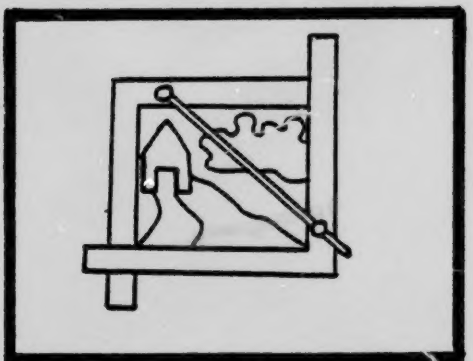


5. HOLD EACH OF THE L-SHAPED PARTS WITH EACH HAND. →

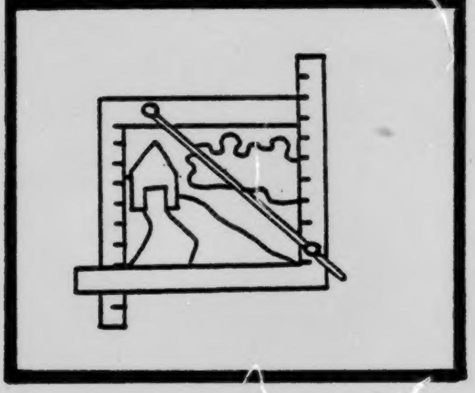


JOB STEPS

6. NOW, MOVE THE L-SHAPED PARTS AROUND UNTIL YOU FIND A PLEASING CROP. REMEMBER, YOU MAY CROP FOR CLOSE-UPS, DRAMATIC EFFECT, SIZE OR SHAPE. USE YOUR IMAGINATION.

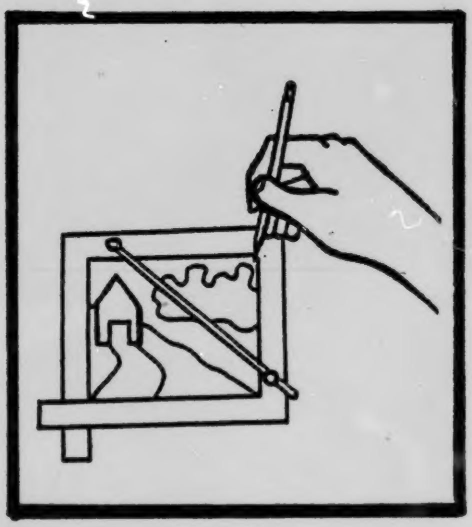


7. WHEN YOU HAVE AN ARRANGEMENT YOU LIKE, MAKE SURE THE CORNERS ARE SQUARE BY COMPARING THE MEASUREMENTS ON THE OPPOSITE SIDES OF THE RECTANGLE.



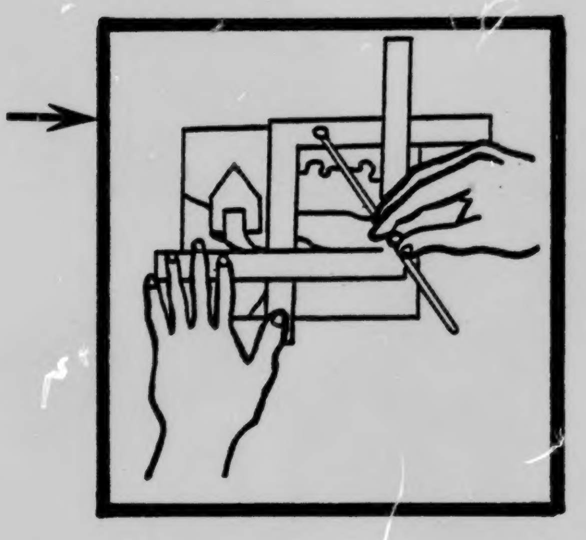
8. CAREFULLY HOLDING THE SCALEOGRAPH IN PLACE, LOCK THE SIDES IN POSITION BY TIGHTENING BOTH KNOBS.

9. STILL HOLDING THE SCALEOGRAPH IN PLACE, LIGHTLY TRACE ALONG ITS INSIDE EDGES TO MARK THE AREA OF THE PHOTO YOU HAVE CROPPED.

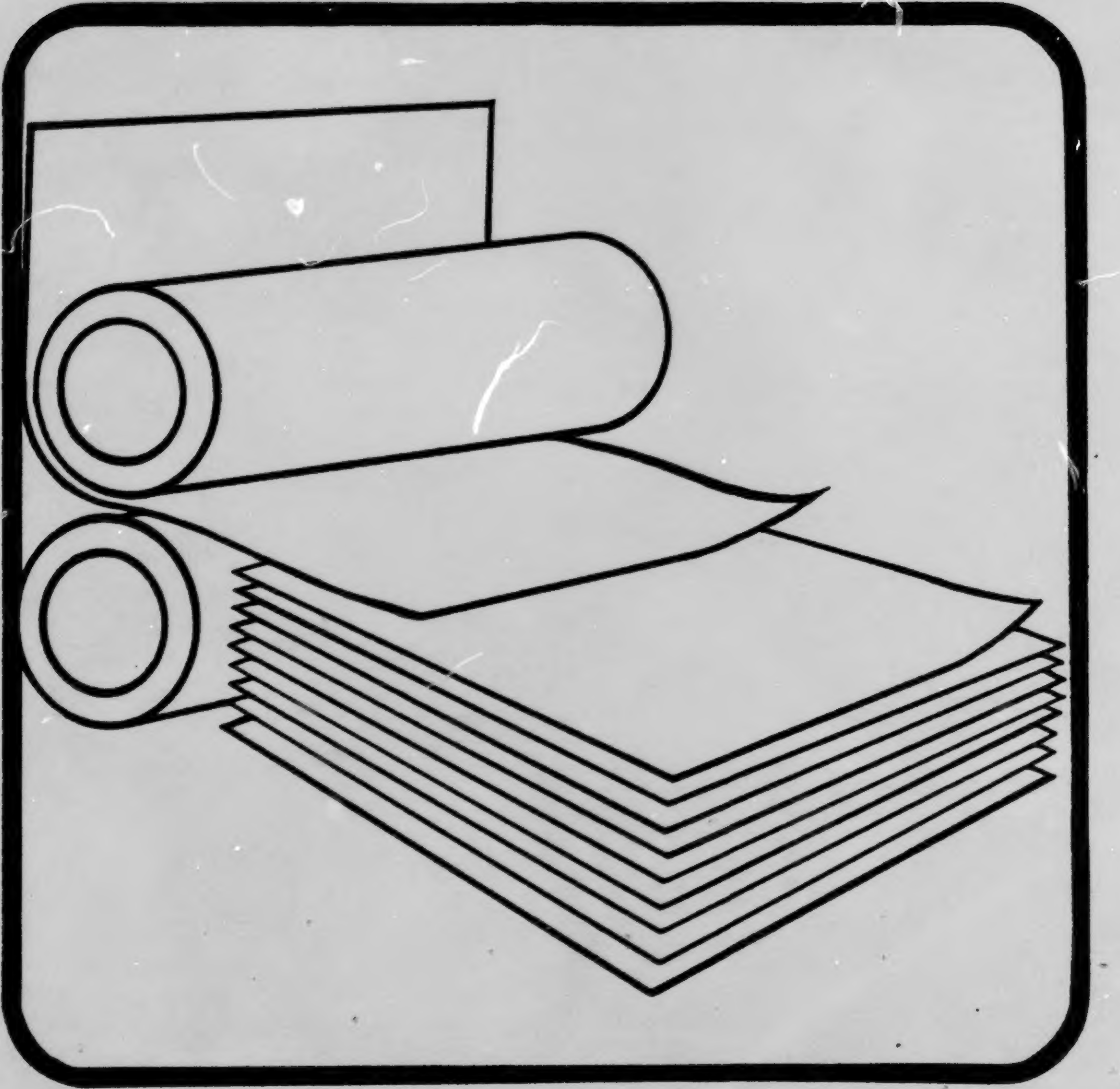


JOB STEPS

10. HOLD THE SCALEOGRAPH BY THE KNOBS. YOU CAN NOW SCALE THE PHOTO BY SIMPLY MOVING ONE OF THE KNOBS ALONG THE DIAGONAL METAL ROD.



11. REPEAT JOB STEPS #3 THROUGH #10 WITH THE OTHER FIVE PHOTOGRAPHS.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 014
1401 09 014 3 date: OCTOBER 1977 level: III

skill title: SIMPLE PROGRAM PASTE-UP (SINGLE PAGE)

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

ACCURATE - EXACT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A SIMPLE, SINGLE-PAGE PROGRAM PASTE-UP FOR REPRODUCTION.

IN ORDER TO DO THIS YOU WILL NEED:

PASTE-UP COPY SHEET FOR THIS MOD.

T-SQUARE

TRIANGLE

RULER

00 RAPIDOGRAPH

XACTO KNIFE

WAXER

ERASER

MASKING TAPE

NON-REPRODUCABLE BLUE PENCIL

8½" X 11" PASTE-UP PAPER

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE PROGRAM ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR WORK IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

COPY - ANY MATERIAL TO BE USED FOR REPRODUCTION.

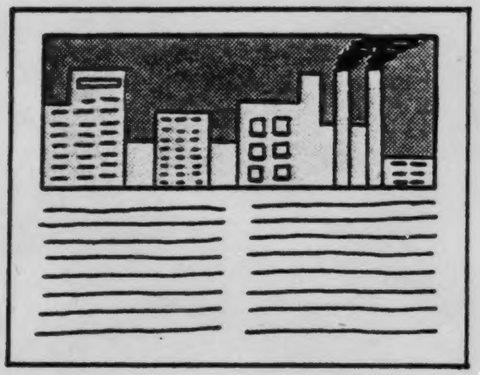
INFORMATION

ASSEMBLING A SIMPLE SINGLE-PAGE PROGRAM IS A COMMON LAYOUT TASK FOR THE PASTE-UP ARTIST. A CLIENT SPONSORING A PERFORMANCE OR OTHER PUBLIC EVENT BRINGS THE COPY TO SPECIFIC INSTRUCTIONS (SIZE, PRINTING BUDGET, ETC), TO THE PASTE-UP ARTIST. THE ARTIST THEN ARRANGES THE ELEMENTS IN A PLEASING WAY WITHIN THE SPECIFICATIONS.

THE FINISHED PASTE-UP SHOULD BE AS "CAMERA-READY" AS POSSIBLE. THIS SAVES PRINTING COSTS AND TIME. "CAMERA-READY" MEANS ART THAT IS READY FOR PHOTOGRAPHING BY THE PRINTER AS IT IS, WITH NO CHANGES TO BE MADE BEFORE PLAN-MAKING. A CAMERA-READY PASTE-UP HAS:

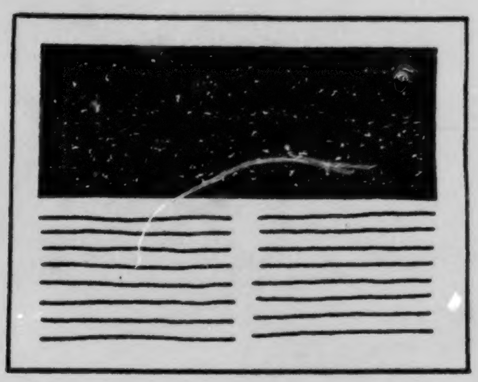
1. ALL COPY EXACT SIZE AND PLACED IN POSITION.

2. ALL HALF-TONE ART (PHOTOGRAPHS, FOR EXAMPLE) CONVERTED TO LINE ART BY SCREENING (SEE MOD #1401 10 020) AND PLACED IN POSITION.

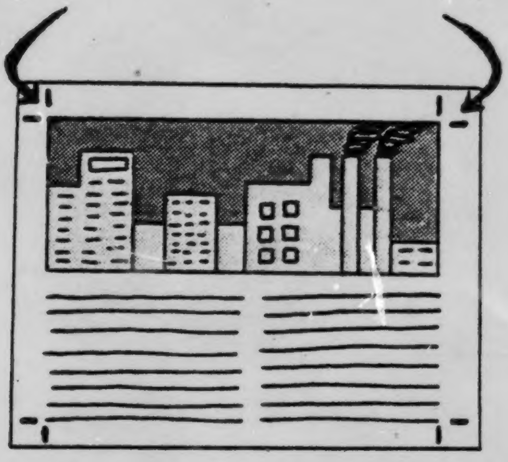


INFORMATION

SOMETIMES IT IS NOT POSSIBLE TO SCREEN THE HALF-TONE ART BECAUSE OF TIME AND COST FACTORS. THE NEXT BEST THING IS TO INDICATE WITH A PIECE OF RUBYLITH THE AREA THE HALFTONE ART IS TO BE PLACED.



3. THE OUTSIDE EDGES OF THE FINISHED PIECE SHOWN BY CROP MARKS. THESE ARE MARKS USED TO DEFINE THE LIMITS OF THE AREA TO BE REPRODUCED. THEY ACT AS GUIDE FOR THE PRINTER.



WORD GUIDE

BLEED - WHEN THE PRINTED IMAGE EXTENDS TO THE TRIM EDGE OF A SHEET OR PAGE.

JOB STEPS

1. GATHER THE MATERIALS YOU WILL NEED TO DO THIS JOB.
SPECIFICATIONS:
FINISHED SIZE: 5 1/2" X 8 1/2"
ONE COLOR
NO BLEEDS

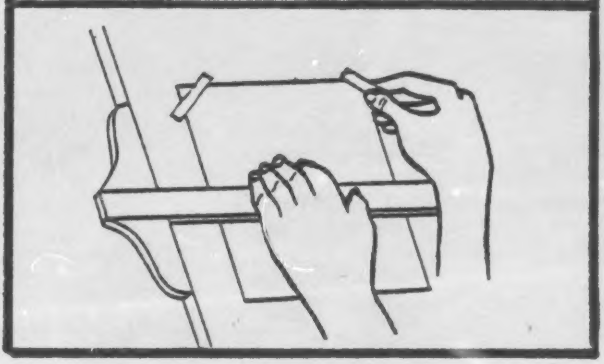
2. STUDY THE PASTE-UP SHEETS FOR MODULE NUMBER 1401 09 014. DO YOU HAVE EVERTHING? WILL IT FIT WITHIN THE SPECIFIED SIZE (5 1/2" X 8 1/2")?

3. DISCUSS WITH YOUR INSTRUCTOR WHAT YOU ARE TO DO.

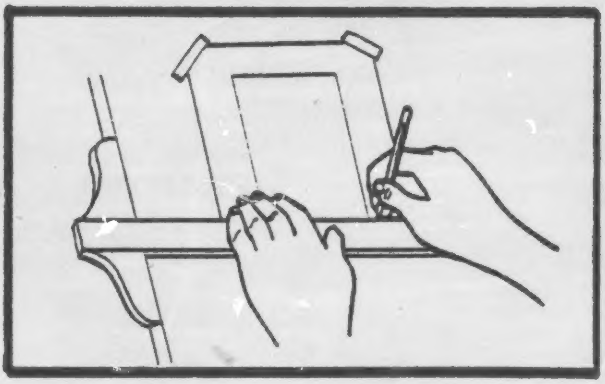
4. PLAN THE JOB ON A PIECE OF SCRAP PAPER.

5. ORDER ANY PMT'S THAT MAY BE NECESSARY. IF YOU DO NOT KNOW HOW TO DO THIS, SEE YOUR INSTRUCTOR.

6. USING YOUR T-SQUARE, LINE UP AND TAPE DOWN YOU BOARD ALONG THE 8 1/2".

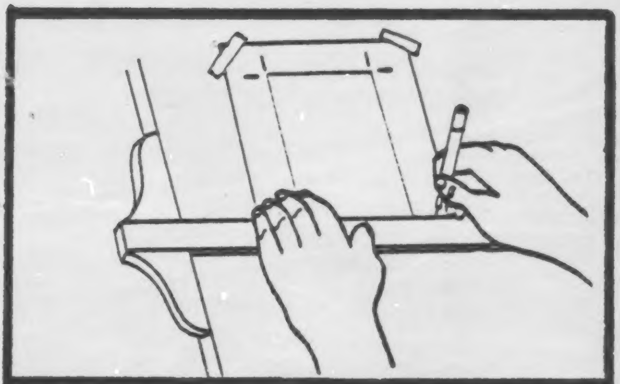


7. VISUALLY CENTER AND DRAW THE 5 1/2" X 8 1/2" AREA WITH A NON-REPRODUCING BLUE PENCIL, USING YOUR T-SQUARE AND TRIANGLE.

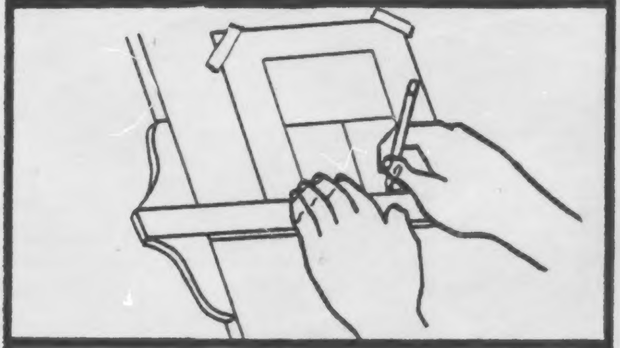


JOB STEPS

8. USING YOUR T-SQUARE AND TRIANGLE, DRAW YOUR CROP MARKS WITH THE RAPIDOGRAPH.

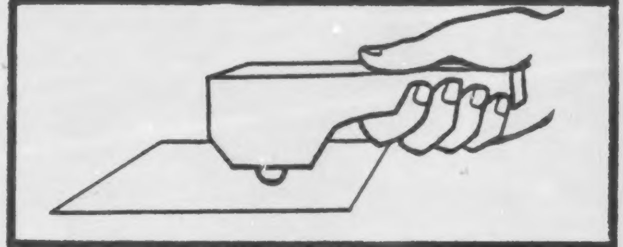


9. LAYOUT YOUR PASTE-UP IN BLUE PENCIL (MARGINS, GUIDE LINES, ETC).



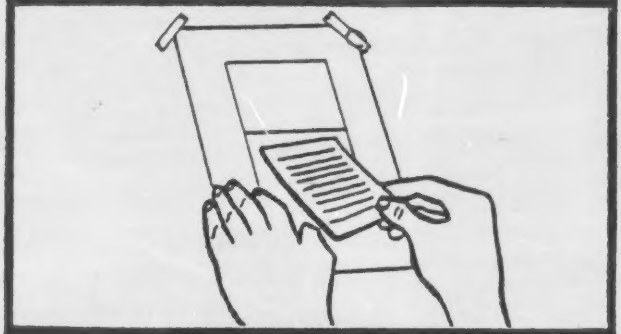
10. INK-RULE ANY LINES NECESSARY.

11. WAX ALL THE COPY TO BE PASTED DOWN.

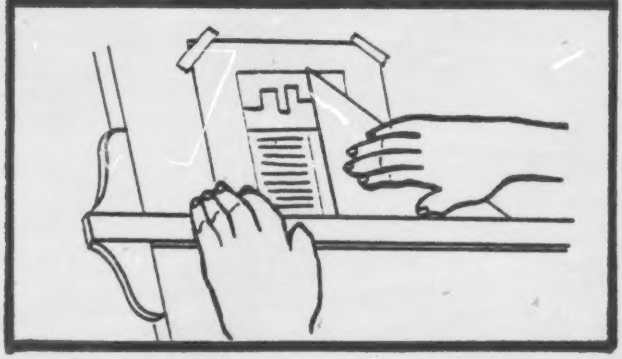


12. USING THE XACTO KNIFE, CAREFULLY CUT OUT ALL THE COPY ELEMENTS.

13. POSITION THE ELEMENTS ACCORDING TO YOUR PLANNED LAYOUT. MAKE SURE ALL COPY IS WITHIN THE MARGINS.

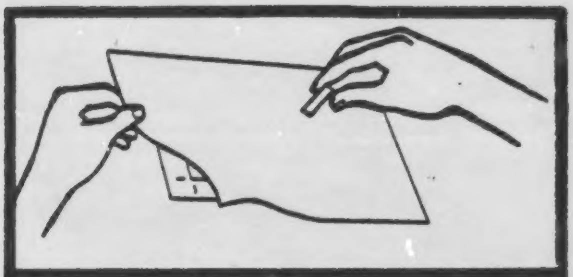


14. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE ELEMENTS.



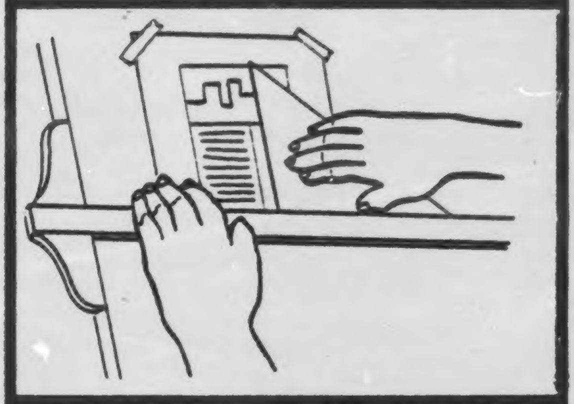
JOB STEPS

15. WHEN EVERYTING IS IN POSITION AND SQUARE, PLACE A CLEAN SHEET OF PAPER OVER THE PASTE-UP AND THEN BURNISH.



16. RECHECK FOR SQUARENESS.

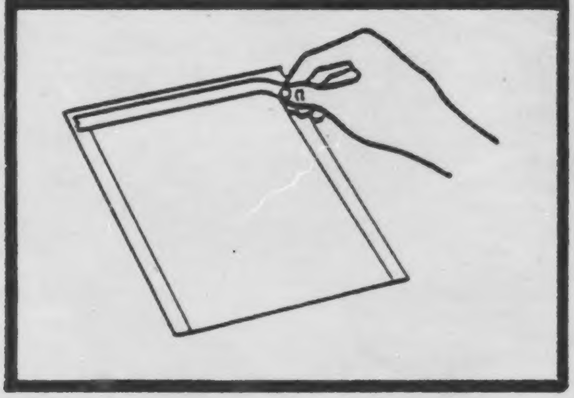
17. CLEAN UP YOUR PASTE-UP SO IT IS NEAT.



18. HINGE A TISSURE OVERLAY TO PROTECT THE PASTE-UP.

19. SHOW YOUR FINISHED PASTE-UP TO YOUR INSTURCTOR.

10. MAKE ANY CHANGES HE/SHE MAY SUGGEST.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

module: 1401 09 015
1401 09 015 3 date: OCTOBER 1977 level: IV

skill title: COMPLEX PROGRAM PASTE-UP (FOUR PAGE)

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

COMPLEX - COMPLICATED, NOT SIMPLE

ACCURATE - EXACT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PLAN AND DO A COMPLEX, FOUR-PAGE PROGRAM PASTE-UP FOR REPRODUCTION.

IN ORDER TO DO THIS YOU WILL NEED:

A COMPLEX, FOUR-PAGE PROGRAM JOB (SEE INSTRUCTOR)

THE NECESSARY PASTE-UP EQUIPMENT

2 SHEETS OF 11" X 14" PASTE-UP BOARD

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE PROGRAM ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR WORK IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

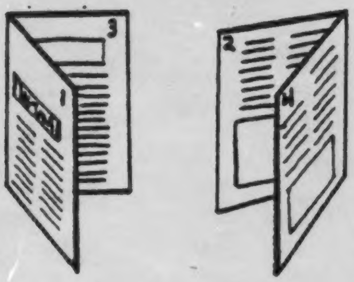
SEQUENCE - FOLLOW IN ORDER
(1, 2, 3, 4 OR A, B, C, D
FOR EXAMPLE)

CAMERA READY - ART READY FOR
PHOTOGRAPHING, AS IS

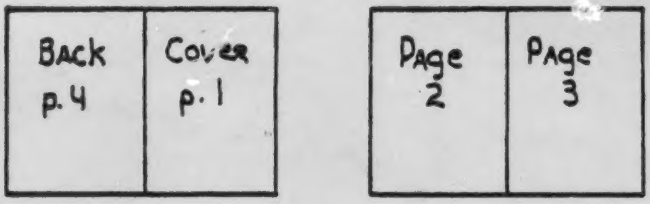
INFORMATION

COMPLETE MOD #1401 09 014/1401 09 014 3 BEFORE BEGINNING THIS MOD.

A FOUR-PAGE PROGRAM CONSISTS OF A SINGLE PIECE OF PAPER, PRINTED ON BOTH SIDES AND FOLDED IN HALF.

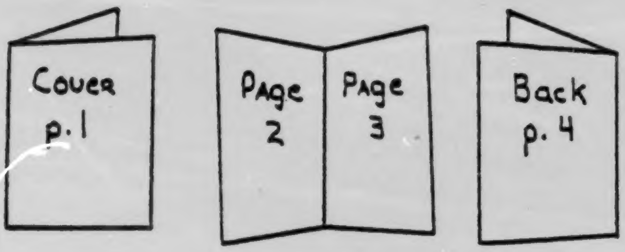


IN ORDER FOR THE PASTE-UP TO BE CAMERA READY, IT MUST BE LAID OUT AS IT WILL BE PRINTED, THAT IS: THE COVER AND BACK PAGE ON ONE SIDE, AND THE INSIDE TWO PAGES ON THE OTHER (IN PRINTING, THIS IS CALLED A "WORK AND BACK" JOB).

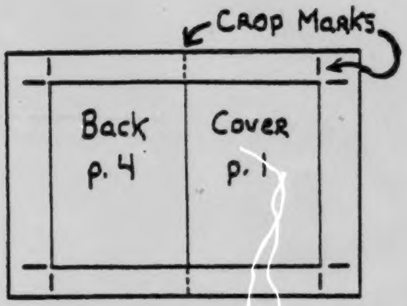


INFORMATION

THIS WAY, WHEN THE PRINTED PIECE IS FOLDED, IT WILL READ IN SEQUENCE:



SOLID-LINE CROP MARKS INDICATE THE TRIM EDGES OF THE REPRODUCTION AREA. DASHED-LINE CROP MARKS INDICATE A FOLD.



THIS MODULE REQUIRES AN ACTIVE JOB. YOU WILL HAVE TO WAIT UNTIL AN ORDER FOR A FOUR-PAGE PROGRAM IS RECEIVED. LET YOUR INSTRUCTOR KNOW YOU WISH TO DO THIS MODULE. HE/SHE CAN THEN SCHEDULE YOU FOR THE NEXT JOB WHEN IT COMES IN.

WORD GUIDE

MANUSCRIPT - TYPEWRITTEN TEXT

GALLEY - SHEETS OF PRINTED TYPE

JOB STEPS

1. ASK YOUR INSTRUCTOR FOR A FOUR-PAGE PROGRAM JOB ENVELOPE.

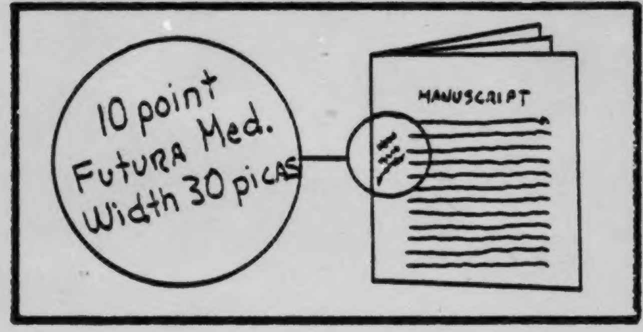
2. CHECK THE JOB ENVELOPE FOR COPY AND SPECIFICATIONS

3. STUDY THE LAYOUT, IF THERE IS ONE.

4. CONSULT WITH THE CLIENT, IF NECESSARY.

5. PLAN THE JOB CAREFULLY.

6. MARK THE MANUSCRIPT TO SPECIFY THE TYPE SIZE, STYLE AND WIDTH OF COMPOSITION TO BE SET (SEE MOD #1401 08 004/1401 08 004 3). IF YOU ARE NOT SURE HOW TO DO THIS, SEE YOUR INSTRUCTOR.



7. SET THE TYPE.

8. MAKE A PHOTOCOPY ("XEROX") OF EACH GALLEY PROOF.

9. GIVE THE PHOTOCOPY TO THE CLIENT TO PROOFREAD. KEEP THE ORIGINAL IN THE JOB ENVELOPE!

10. SET ANY ADDITIONS OR CORRECTIONS.

11. MAKE ANY PMT'S THAT ARE NECESSARY. IF YOU DO NOT KNOW HOW TO DO THIS, SEE YOUR INSTRUCTOR.

12. AFTER YOU HAVE COMPLETED ALL OF THE ABOVE JOB STEPS, HAVE YOUR INSTRUCTOR CHECK YOUR WORK BEFORE CONTINUING.

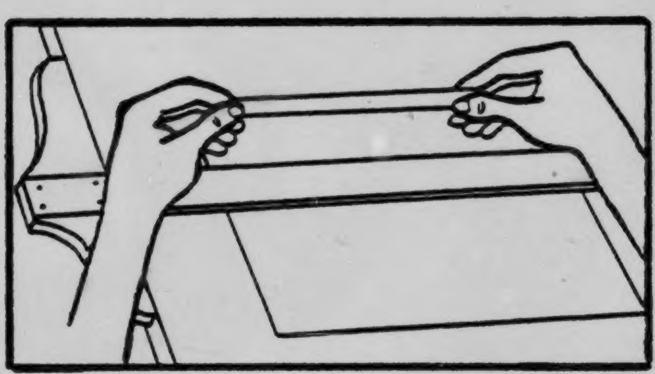
WORD GUIDE

SPREAD - TWO PAGES CONNECTED BY A FOLD

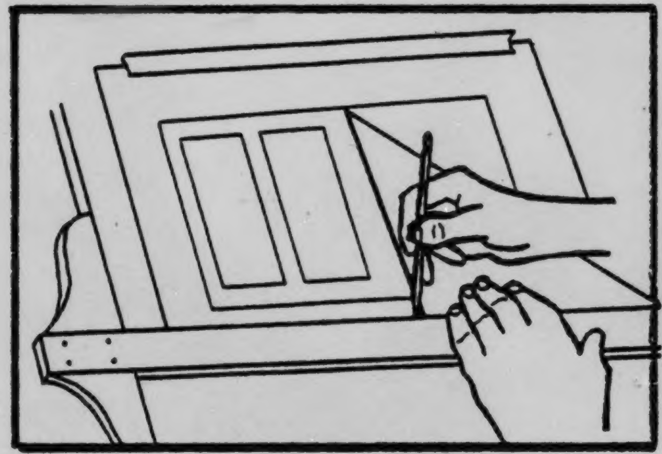
JOB STEPS

13. GATHER ALL YOUR MATERIALS AND GO TO YOUR WORK AREA.

14. LINE UP AND TAPE DOWN THE 11" X 14" BOARD ALONG THE 14".

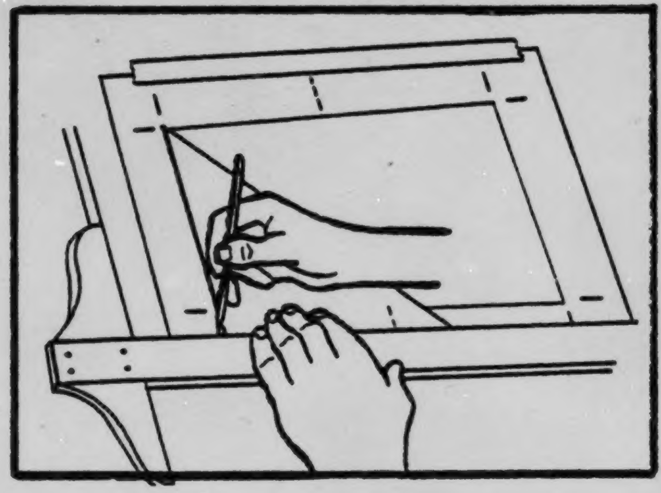


15. USING YOUR T-SQUARE AND TRIANGLE, DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL FOR THE FIRST SPREAD.



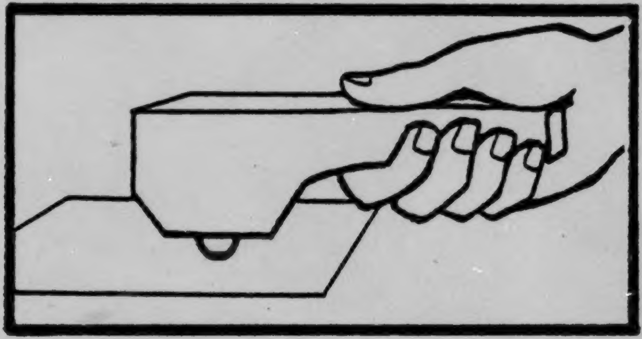
16. INK IN THE CROP MARKS. REMEMBER, USE DASHED CROP MARKS TO INDICATE A FOLD.

17. INK-RULE LINES WHEREVER NECESSARY.



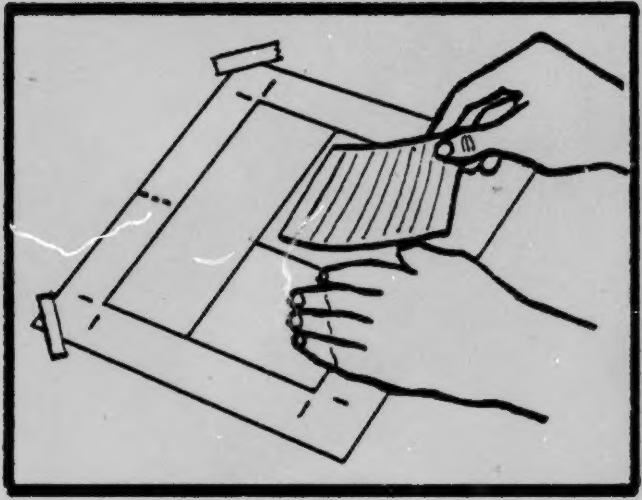
JOB STEPS

18. WAX ALL ELEMENTS TO BE PASTED DOWN.



19. CAREFULLY CUT OUT ALL ELEMENTS.

20. POSITION ELEMENTS ON THE BOARD ACCORDING TO THE PLANNED LAYOUT.



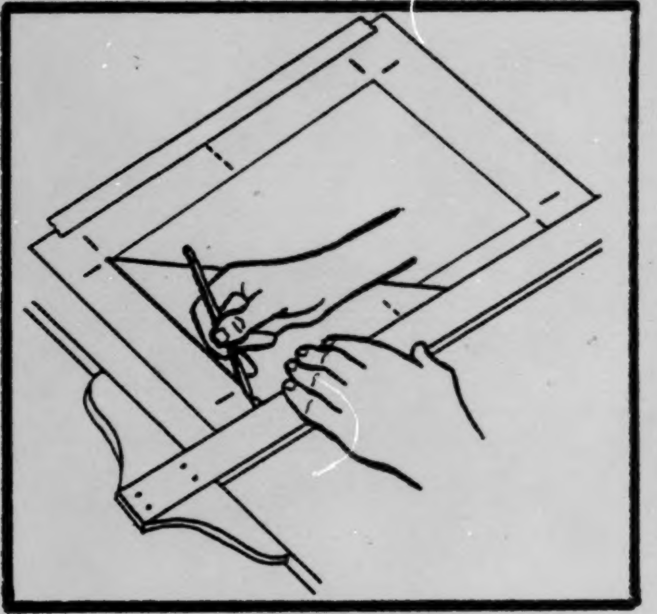
21. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE THE ELEMENTS.

22. WHEN EVERYTHING IS IN POSITION AND SQUARE, COVER PASTE-UP WITH A CLEAN SHEET OF PAPER AND THEN BURNISH.

23. RECHECK FOR SQUARENESS.

24. CLEAN UP AND COVER WITH TISSUE OVERLAY.

25. REPEAT JOB STEPS #14 THROUGH #24 FOR THE SECOND SPREAD. ➔



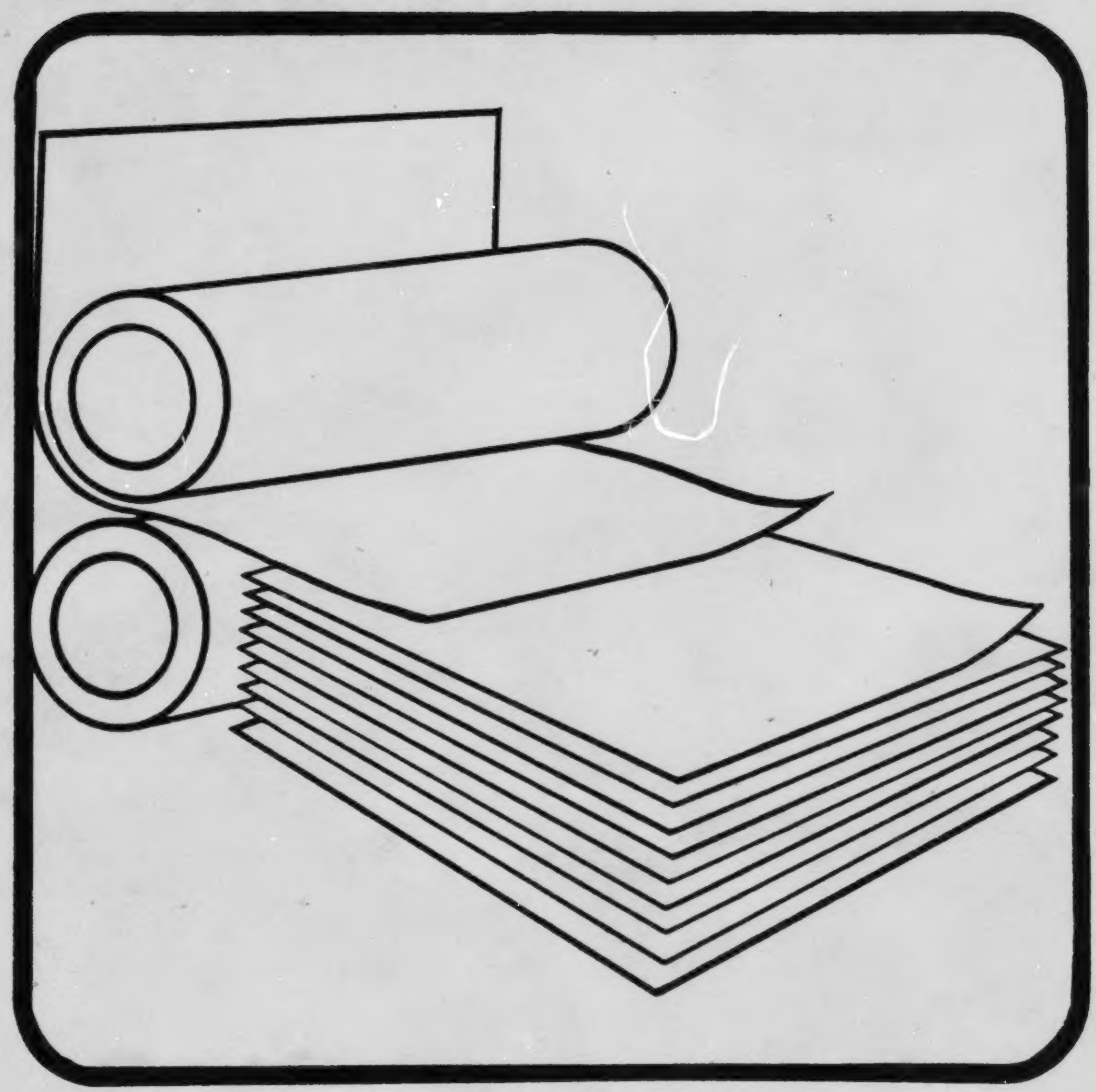
26. SHOW YOUR WORK TO YOUR INSTRUCTOR.

27. MAKE ANY CHANGES HE/SHE SUGGESTS.

28. MAKE A PHOTOCOPY OF EACH SPREAD AND GIVE THESE TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINALS IN THE SHOP WITH THE JOB ENVELOPE. ➔

29. MAKE ANY CHANGES THE CLIENT SUGGESTS.

30. MAKE SURE THE PASTE-UPS ARE NEAT AND CLEAN AND THEN DELIVER THE JOB TO THE CLIENT.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 016
module: 1401 09 016 3 **date:** OCTOBER 1977 **level:** III

skill title: SIMPLE NEWSPAPER PASTE-UP (SMALL, SINGLE PAGE)

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

ACCURATE - EXACT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A SIMPLE, SINGLE-PAGE NEWSPAPER PASTE-UP FOR REPRODUCTION.

IN ORDER TO DO THIS YOU WILL NEED:

PASTE-UP COPY SHEETS FOR THIS MOD

THE NECESSARY PASTE-UP EQUIPMENT

11" X 14" PASTE-UP BOARD

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE NEWSPAPER ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

ANOTHER TERM FOR A SINGLE-PAGE NEWSPAPER IS A NEWSLETTER. SINGLE-PAGE NEWSPAPERS ARE ALMOST ALWAYS PRINTED ON 8 1/2 X 11" PAPER STOCK.

USUALLY, THE TEXT IS TYPEWRITTEN COPY BUT MANY TIMES IT IS TYPE SET (COMPOSITION). THIS DEPENDS ON THE CLIENT'S BUDGET.

READ MOD # 1401 07 030/1401 07 030 3, "NEWSPAPER LAYOUTS", BEFORE BEGINNING THE JOB STEPS SECTION OF THIS MOD.

JOB STEPS

1. GATHER ALL YOUR MATERIALS AND GO TO YOUR WORK AREA.

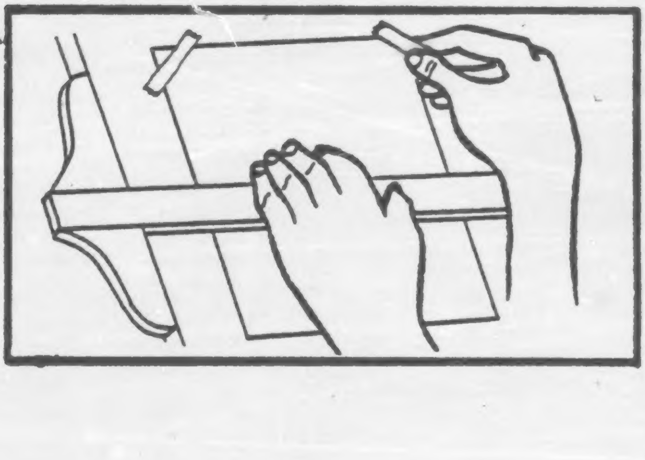
2. STUDY THE PASTE-UP SHEETS FOR MOD #1401 09 016/1401 09 016 3. DO YOU HAVE EVERYTHING? WILL THE COPY FIT WITHIN THE 8 1/2 X 11" FORMAT?

3. DISCUSS THIS JOB WITH YOUR INSTRUCTOR.

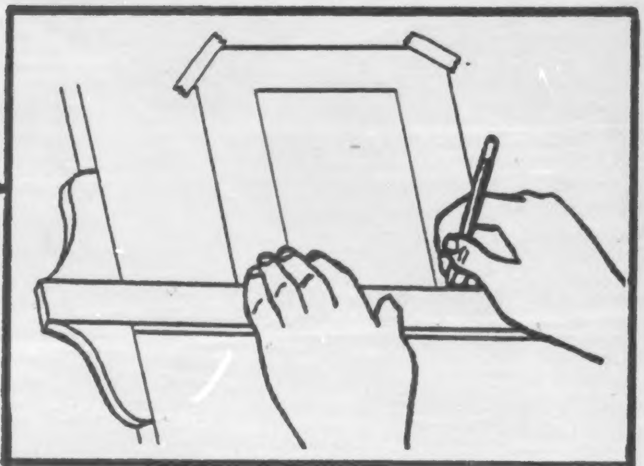
4. PLAN THE LAYOUT ON A PIECE OF SCRAP PAPER.

5. MAKE ANY PMT'S, IF NECESSARY. IF YOU DO NOT KNOW HOW TO DO THIS, ASK YOUR INSTRUCTOR.

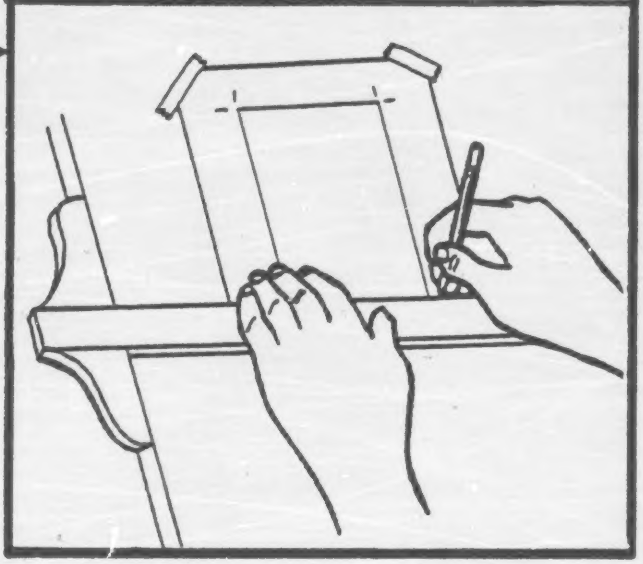
6. LINE UP AND TAPE DOWN THE 11" X 14" BOARD ALONG 11".



7. VISUALLY, CENTER AND DRAW THE 8 1/2" X 11" AREA IN NON-REPRODUCING BLUE PENCIL USING YOUR T-SQUARE AND TRIANGLE.

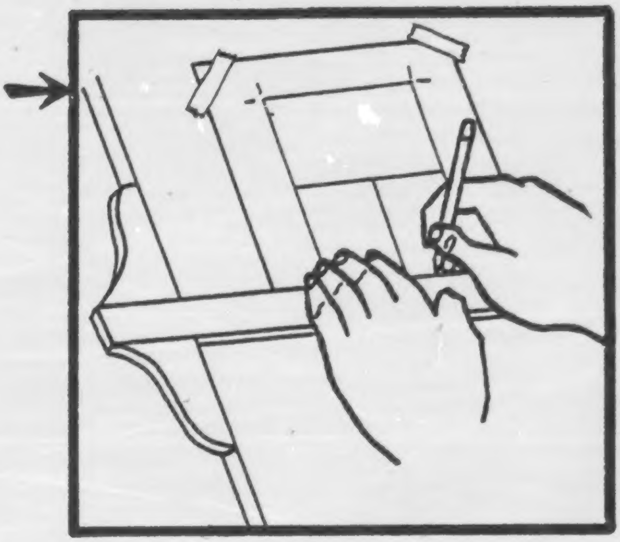


8. INK-IN THE CROP MARKS.



JOB STEPS

9. USING YOUR T-SQUARE AND TRAINGLE, DRAW ALL GUIDE-LINES IN BLUE PENCIL.



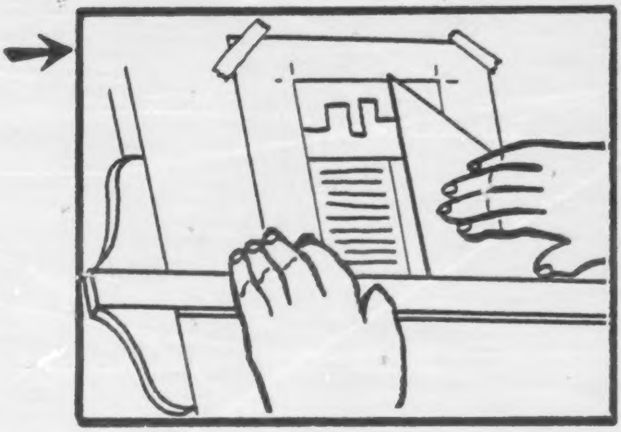
10. INK-RULE ANY NECESSARY LINES.

11. WAX ALL COPY TO BE PASTED DOWN.

12. CAREFULLY CUT OUT ALL THE ELEMENTS.

13. POSITION THE ELEMENTS ON THE BOARD ACCORDING TO YOUR LAYOUT.

14. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE ELEMENTS.

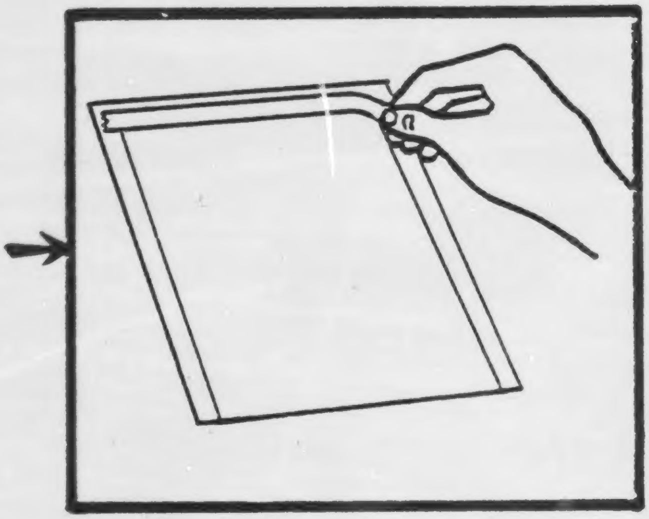


JOB STEPS

15. WHEN EVERYTHING IS IN POSITION ON THE BOARD AND SQUARE, PLACE A CLEAN SHEET OF PAPER OVER THE PASTE-UP AND BURNISH.

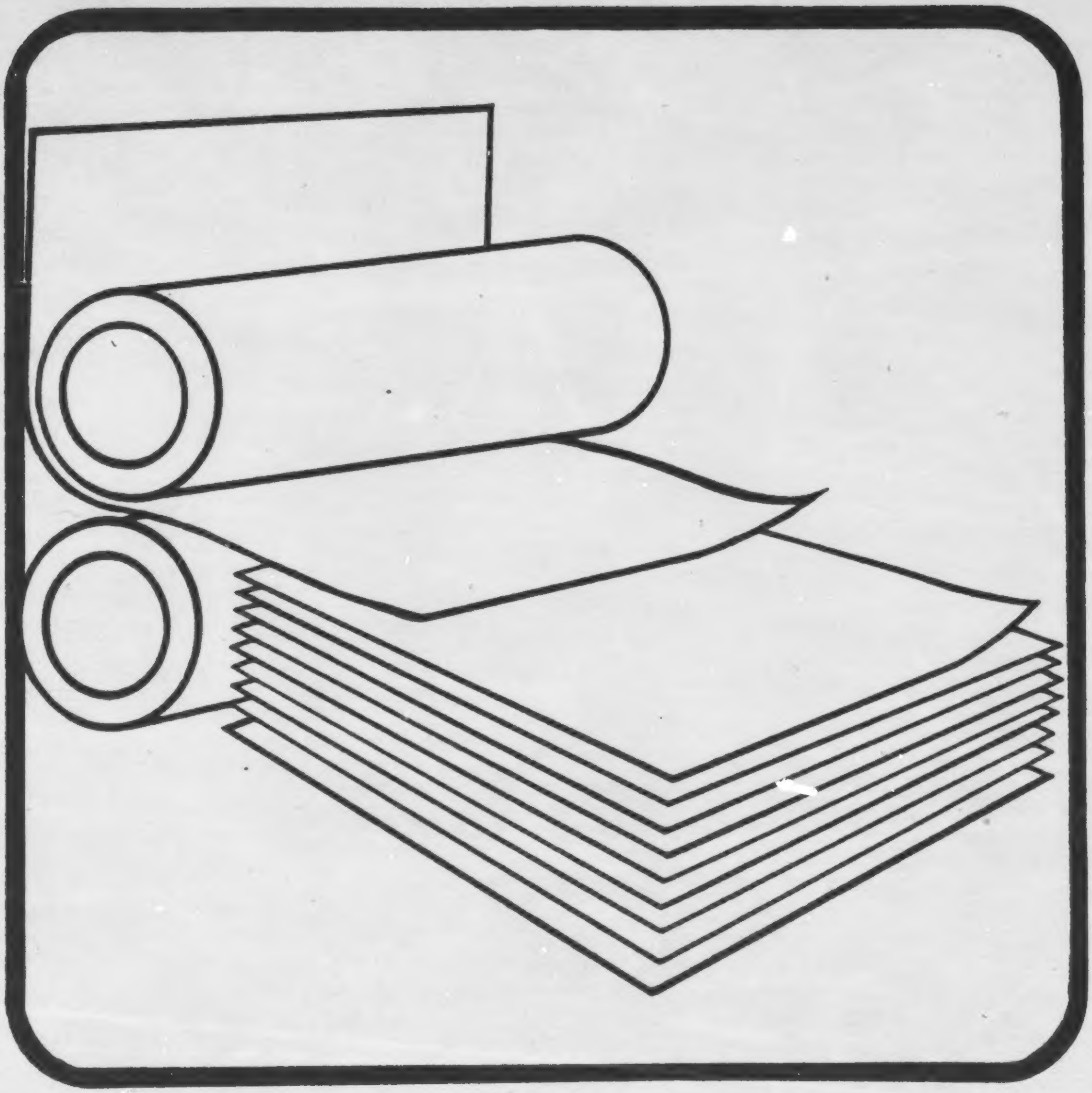
16. RECHECK FOR SQUARENESS.

17. CLEAN UP YOUR PASTE-UP. ATTACH A TISSUE OVERLAY FOR PROTECTION.



18. SHOW YOUR FINISHED PASTE-UP TO YOUR INSTRUCTOR.

19. MAKE ANY CHANGES HE/SHE MAY SUGGEST.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 017

module: 1401 09 017 3 **date:** OCTOBER 1977 **level:** II

skill title: SIMPLE NEWSPAPER PASTE-UP (SMALL, FOUR PAGE)

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

ACCURATE - EXACT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A SIMPLE, FOUR-PAGE, SMALL NEWSPAPER PASTE-UP FOR REPRODUCTION.

IN ORDER TO DO THIS YOU WILL NEED:

PASTE-UP COPY SHEETS FOR THIS MOD.

THE NECESSARY PASTE-UP EQUIPMENT

2 SHEETS OF 14" X 22" PASTE-UP BOARD

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE NEWSPAPER ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

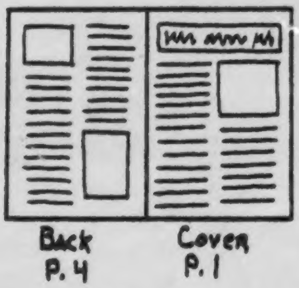
SEQUENCE - ORDER (1, 2, 3, 4
OR A, B, C, D FOR EXAMPLE)

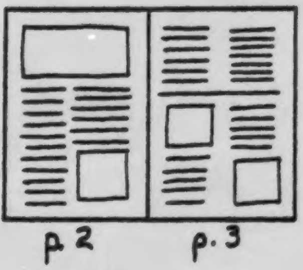
INFORMATION

READ MODULE #1401 07 030/1401 07 030 3, "NEWSPAPER LAYOUTS", BEFORE BEGINNING THIS MOD.

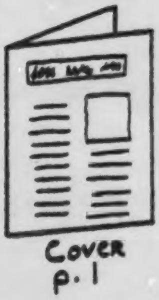
A SMALL, FOUR-PAGE NEWSPAPER IS USUALLY PRINTED ON BOTH SIDES OF AN 11" X 17" SHEET OF PAPER AND FOLDED IN HALF. THE FINISHED SIZE IS THEN 8 1/2" X 11". ASK YOUR INSTRUCTOR FOR A COPY OF THE INGHAM EMPHASIS. THIS IS A TYPICAL SMALL NEWSPAPER.

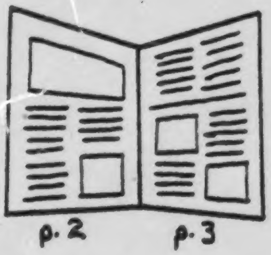
IN ORDER FOR THIS PASTE-UP TO BE CAMERA-READY, IT MUST BE LAID OUT AS IT WILL BE PRINTED; THAT IS, THE COVER (PAGE 1) AND BACK (PAGE 4) ON ONE SIDE, AND THE INSIDE TWO PAGES (PAGES 2 AND 3) ON THE OTHER (IN PRINTING, THIS IS CALLED A "WORK AND BACK" JOB).

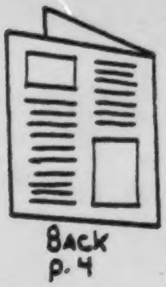




THIS WAY, WHEN THE PRINTED PIECE IS FOLDED, IT WILL READ IN SEQUENCE:







REMEMBER: SOLID-LINE CROP MARKS INDICATE THE TRIM EDGES OF THE REPRODUCTION AREA. DASHED-LINE CROP MARKS INDICATE A FOLD.

WORD GUIDE

SPREAD - TWO PAGES CONNECTED BY A FOLD

JOB STEPS

1. GATHER ALL MATERIALS AND GO TO YOUR WORK AREA.

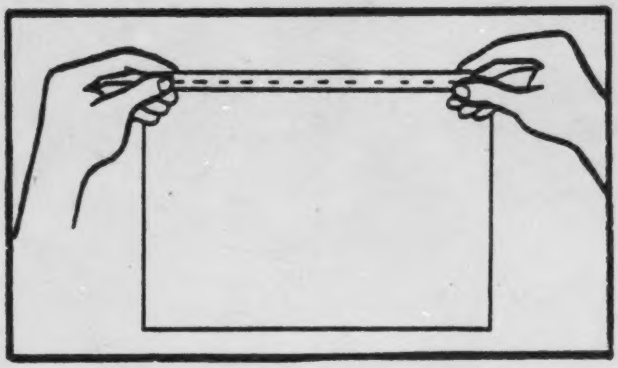
2. STUDY THE PASTE-UP SHEETS FOR MOD #1401 09 017/1401 09 017 3. DO YOU HAVE EVERYTHING? WILL THE COPY FIT WITHIN THE SPECIFIED FORMAT (FOUR 8 1/2" X 11" PAGES)?

3. DISCUSS THIS JOB WITH YOUR INSTRUCTOR.

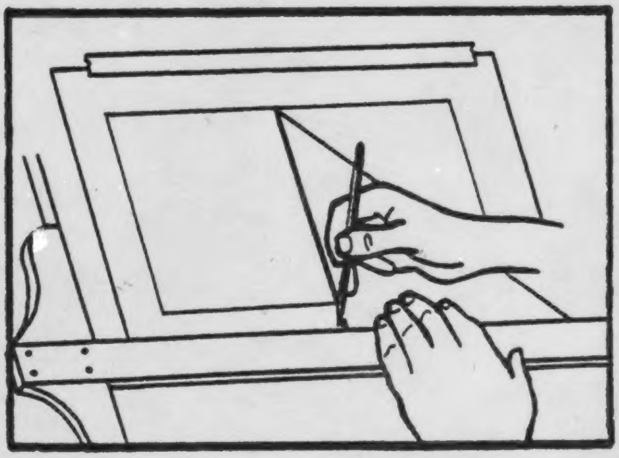
4. PLAN THE JOB'S LAYOUT ON A PIECE OF SCRAP PAPER.

5. ORDER ANY PMT'S THAT MAY BE NECESSARY.

6. LINE UP AND TAPE DOWN THE FIRST 14" X 22" BOARD ALONG THE 22".

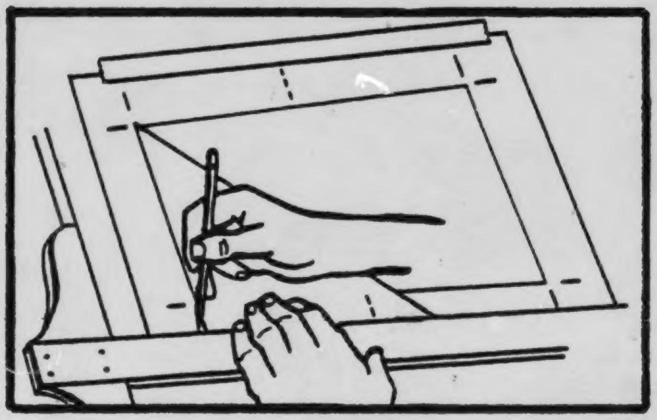


7. VISUALLY CENTER AND DRAW THE FIRST 11" X 17" SPREAD IN NON-REPRODUCING BLUE PENCIL USING YOUR T-SQUARE AND TRIANGLE. MEASURE AND DRAW THE FOLD LINE.

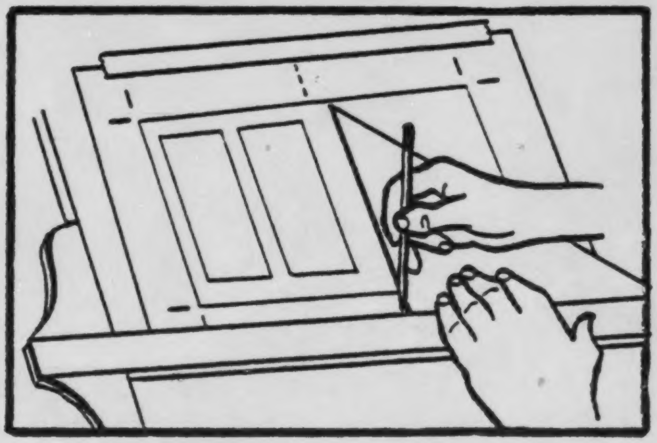


JOB STEPS

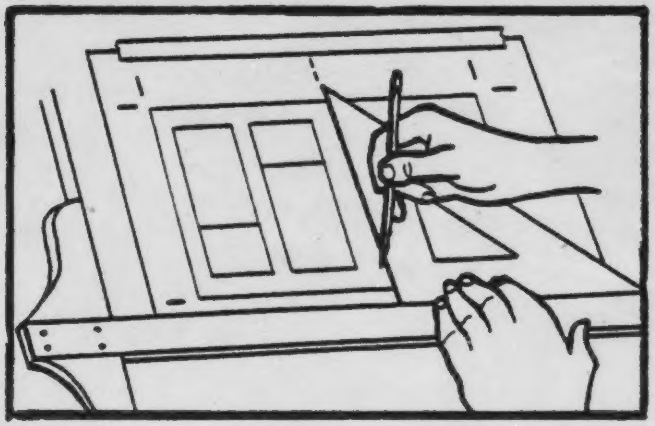
8. INK-IN THE CROP MARKS (DASHED FOR FOLD). →



9. DRAW ALL GUIDE LINES IN BLUE PENCIL, USING YOUR T-SQUARE AND TRIANGLE. →



10. INK-RULE ANY NECESSARY LINES. →



11. WAX ALL COPY TO BE PASTED DOWN.

12. CAREFULLY CUT OUT ALL ELEMENTS.

13. POSITION ALL ELEMENTS ON THE BOARD ACCORDING TO YOUR LAYOUT. STAY WITHIN THE MARGINS.

14. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE ELEMENTS.

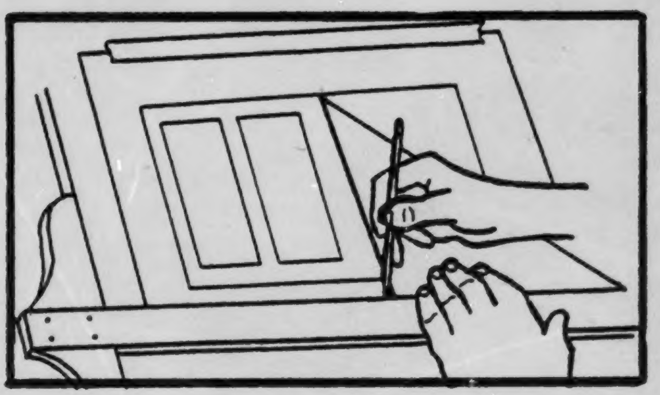
JOB STEPS

15. WHEN EVERYTHING IS IN POSITION ON THE BOARD AND SQUARE, COVER WITH A CLEAN SHEET OF PAPER AND BURNISH.

16. RECHECK FOR SQUARENESS.

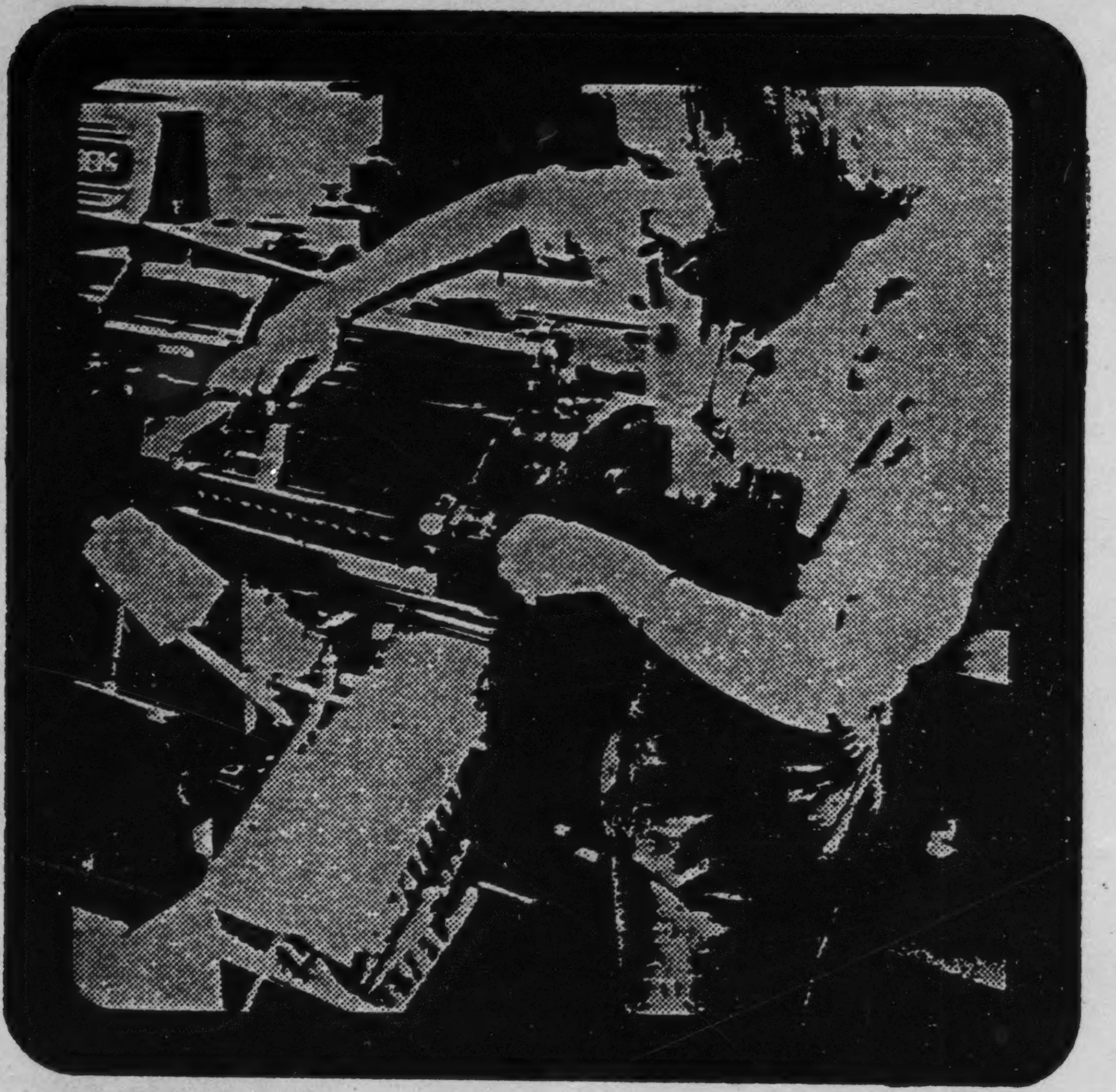
17. CLEAN UP YOUR PASTE-UP AND ATTACH A TISSUE OVERLAY.

18. REPEAT JOB STEPS #6 THROUGH #17 FOR THE SECOND 11" X 17" SPREAD. →



19. SHOW YOUR FINISHED PASTE-UP TO YOUR INSTRUCTOR.

20. MAKE ANY CHANGES HE/SHE MAY SUGGEST.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 019
module: 1401 09 019 3 **date:** 10/77 **level:** II

skill title: USING REGISTER MARKS

developed & written by: NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

REGISTER - FITTING TWO OR MORE PRINTING IMAGES ON THE SAME PAPER IN EXACT ALIGNMENT WITH EACH OTHER

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE REGISTER MARKS.

IN ORDER TO DO THIS YOU WILL NEED:

T-SQUARE
TRIANGLE
RULER
MASKING TAPE
00 RAPIDOGRAPH
NON-REPRODUCING BLUE PENCIL
1 ROLL OF REGISTER MARKS (TAPE)
8 1/2" X 11" PASTE-UP BOARD
1 SHEET OF VELLUM

WE WILL KNOW YOU CAN DO IT WHEN:

ALL THE REGISTER MARKS ON THE VELLUM OVERLAY EXACTLY LINE UP WITH THOSE BENEATH THEM ON THE BOARD.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

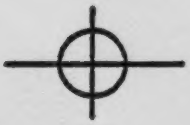
ALIGNMENT - LINED UP

TRANSPARENT - SOMETHING YOU CAN SEE THROUGH

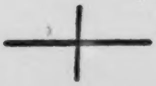
INFORMATION

REGISTER MARKS ARE CROSSES OR OTHER DEVICES PLACED ON A PASTE-UP AND OVERLAYS SO THE FILM NEGATIVES MAY BE POSITIONED FOR PERFECT ALIGNMENT. AN OVERLAY IS A TRANSPARENT OR SEMI-TRANSPARENT SHEET PLACED OVER THE BASE PASTE-UP SO THAT ADDITIONAL CAMERA-READY ART FOR COLOR, LINE OR SCREENED MATERIAL IS ALREADY SEPARATED. (SEE MOD #1401 09 006/1401 09 006 3 FOR MORE INFORMATION ON OVERLAYS).

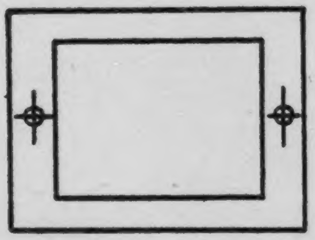
THE MOST COMMONLY USED REGISTER MARKS ARE THOSE WHICH COME ALREADY PRINTED ON CLEAR "SCOTCH" TAPE. THEY LOOK LIKE CROSS-HAIRS ON A GUN SIGHT.



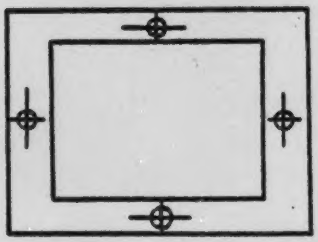
WHEN THESE ARE NOT AVAILABLE, FINE RULED CROSSED LINES ARE USED.



THE MOST IMPORTANT THING FOR A PASTE-UP ARTIST TO KNOW ABOUT REGISTER MARKS IS THAT THEY MUST LINE UP EXACTLY. AT LEAST TWO SETS ARE NECESSARY FOR PROPER OVERLAY ALIGNMENT, BUT FOUR SETS ARE BEST.



GOOD

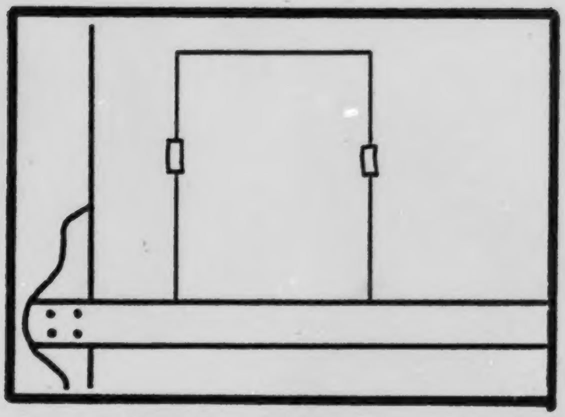


BETTER

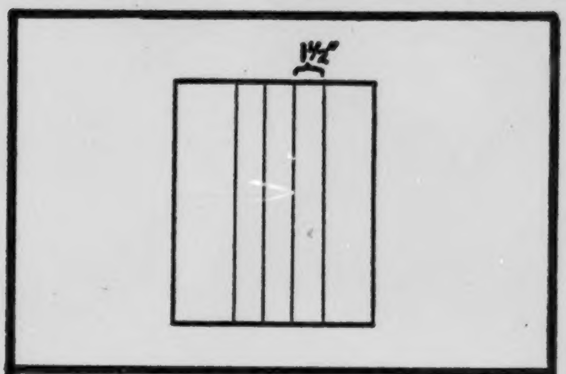
JOB STEPS

1. GATHER ALL MATERIALS AND GO TO YOUR WORK AREA.

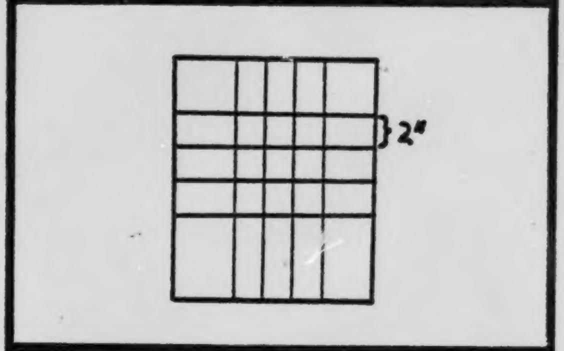
2. LINE UP AND TAPE DOWN 8 1/2" X 11" SHEET ALONG 8 1/2" SIDE.



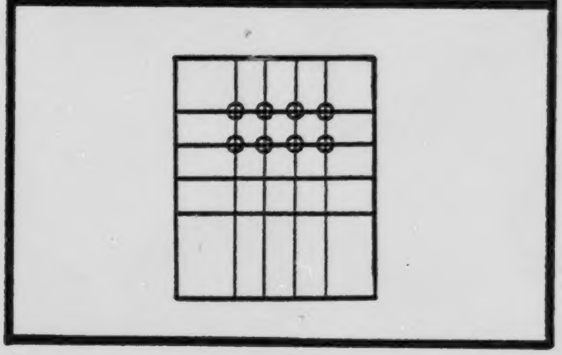
3. USING YOUR T-SQUARE AND TRIANGLE, DRAW FOUR VERTICAL LINES 1 1/2" APART IN BLUE PENCIL.



4. USING YOUR T-SQUARE, DRAW FOUR HORIZONTAL LINES 2" APART IN BLUE PENCIL.

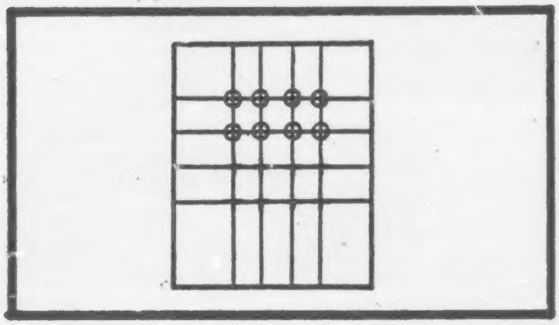


5. PLACE TAPE REGISTER MARKS ON THE FIRST EIGHT INTERSECTIONS, LINING UP THE CROSS-HAIRS ALONG THE PENCIL LINES.

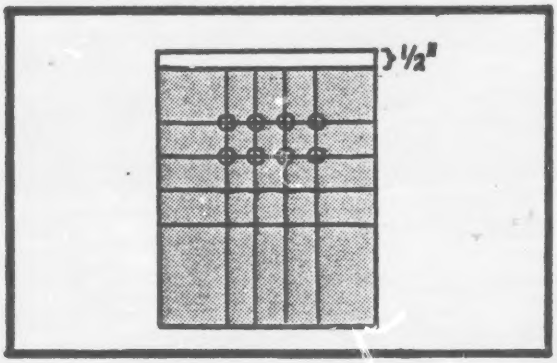


JOB STEPS

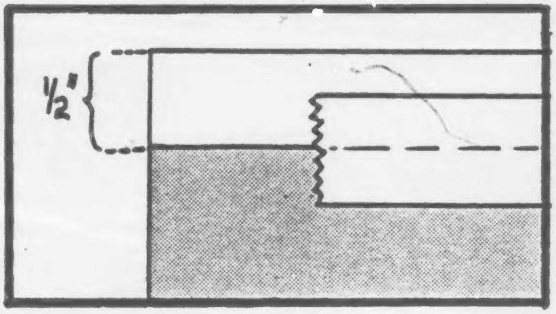
6. USING YOUR T-SQUARE AND TRIANGLE, NEATLY INK-IN SMALL CROSSES WITH THE RAPIDOGRAPH ON THE REMAINING EIGHT INTERSECTIONS.



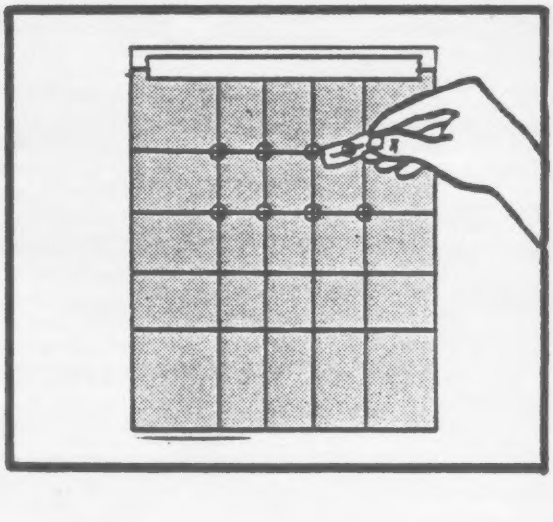
7. PLACE THE SHEET OF VELLUM OVER THE BOARD ABOUT 1/2" DOWN FROM THE TOP EDGE. DO NOT MOVE THE BOARD.



8. ATTACH THE VELLUM OVERLAY TO THE BOARD WITH A STRIP OF MASKING TAPE. ONE-HALF OF THE TAPE SHOULD BE ON THE BOARD AND ONE-HALF ON THE VELLUM OVERLAY.

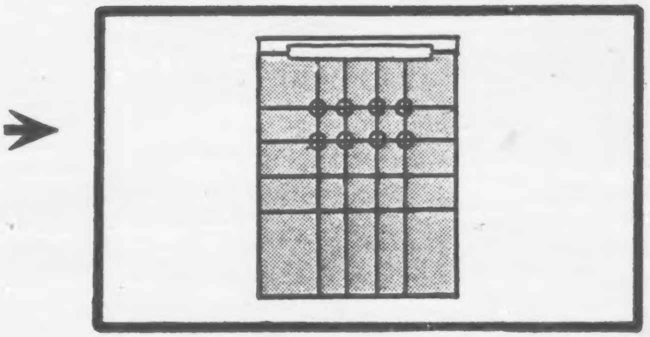


9. NOW PLACE THE TAPE REGISTER MARKS ON THE OVERLAY DIRECTLY OVER THE EIGHT ON THE BOARD. THEY MUST LINE UP EXACTLY.



JOB STEPS

10. USING YOUR T-SQUARE AND TRIANGLE, NEATLY INK-IN THE CROSSES ON THE OVERLAY DIRECTLY OVER THE EIGHT ON THE BOARD. THEY MUST MATCH EXACTLY.



11. HAVE YOUR INSTRUCTOR CHECK YOUR WORK.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 020
module: 1401 09 020 3 **date:** OCTOBER 1977 **level:** IV

skill title: COLOR PASTE-UP (TWO OR THREE OPAQUE COLORS)

developed & written by: NANCY LOMBARDI

visuals by: BRUCE BENNETT

WORD GUIDE

OPAQUE - CANNOT BE SEEN THROUGH

ACCURATE - EXACT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A PASTE-UP FOR A JOB THAT WILL BE PRINTED IN TWO OR THREE OPAQUE COLORS.

IN ORDER TO DO THIS YOU WILL NEED:

A TWO OR THREE-COLOR JOB (SEE INSTRUCTOR)

THE NECESSARY PASTE-UP EQUIPMENT

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE JOB ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

MULTICOLOR - MORE THAN ONE COLOR

INFORMATION

MOST ART FOR MULTICOLOR REPRODUCTION IS PREPARED IN BLACK AND WHITE ON A PASTE-UP. IF THE PRINTED PIECE IS TO HAVE TWO OR MORE COLORS THAT TOUCH, SOME SEPARATION MUST BE INDICATED ON THE PASTE-UP. THIS IS SO THE PRINTER WILL KNOW WHERE ONE COLOR STARTS AND THE OTHER COLOR ENDS.

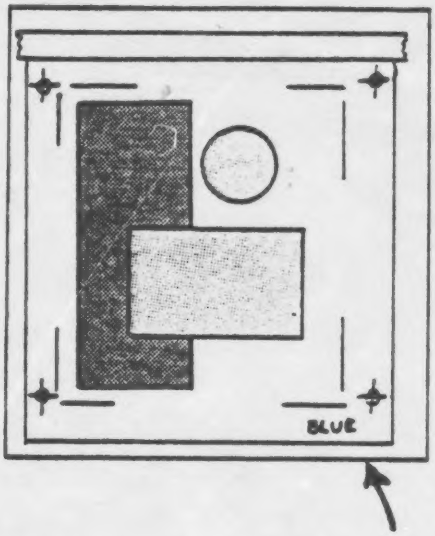
READ MOD #1401 09 006/1401 09 006 3, "USING TINT SCREENS IN A PASTE-UP." THE PROCEDURES DESCRIBED IN THAT MOD FOR INDICATING TINT SCREEN AREAS ARE THE SAME FOR INDICATING SOLID COLOR AREAS.

TO DO A COLOR SEPARATION OVERLAY YOU MAY USE:

1. BLACK INK ON VELLUM OR FROSTED ACETATE.
2. RED (RUBY) SELF-ADHESIVE FILM ON ACETATE OR VELLUM. BE SURE TO CUT CAREFULLY.
3. AMBER- OR RUBY-COATED ACETATE (RUBYLITH). BE SURE TO CUT VERY CAREFULLY.

NOTE: RED PHOTOGRAPHS THE SAME AS BLACK.

THE ART FOR THE MAIN COLOR (USUALLY BLACK) IS PASTED DOWN ON THE BOARD. THE ART FOR THE OTHER COLORS IS PLACED IN POSITION ON ACETATE OR VELLUM OVERLAYS ATTACHED TO THE BOARD.



COLOR AND/OR TINT SCREEN PERCENTAGES SHOULD BE MARKED ON EACH OVERLAY TO GUIDE THE PRINTER.

WORD GUIDE

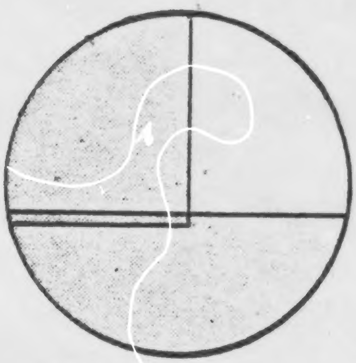
OVERLAP - EXTEND OVER

ALIGNMENT - LINING UP, SETTING IN POSITION

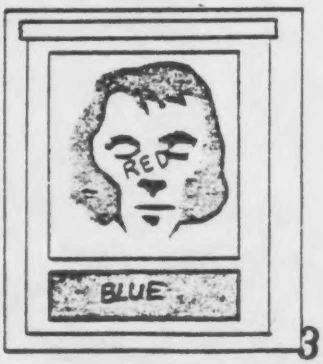
INFORMATION

REGISTER MARKS MUST BE USED TO INSURE PERFECT ALIGNMENT OF THE COLORS. CROP MARKS SHOULD ALSO BE DRAWN ON EACH OVERLAY FOR ADDED PROTECTION AGAINST ERROR.

WHEN TWO OPAQUE COLORS TOUCH EACH OTHER ON A PRINTED PIECE, IT IS NECESSARY THAT THEY SLIGHTLY OVERLAP. THE OVERLAP SHOULD NOT BE MORE THAN A FINE LINE WIDTH. THIS INSURES REGISTRATION OF THE TWO COLORS AND AIDS THE PRESS OPERATOR.



IF THE COLORS DO NOT TOUCH ONE ANOTHER, ALL THE ART MAY BE POSITIONED ON THE BOARD. IN THIS SITUATION, THE PASTE-UP ARTIST WOULD SIMPLY INDICATE ON A TISSUE OVERLAY WHAT ART WAS TO PRINT IN EACH COLOR.



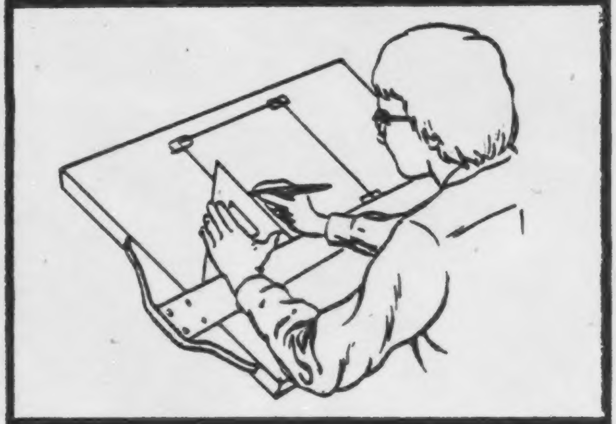
INFORMATION

THIS MODULE REQUIRES AN ACTIVE JOB. YOU WILL HAVE TO WAIT UNTIL AN ORDER FOR A TWO OR THREE COLOR PASTE-UP JOB IS RECEIVED. LET YOUR INSTRUCTOR KNOW YOU WISH TO DO THIS MODULE. HE/SHE CAN THEN SCHEDULE YOU FOR THE NEXT JOB WHEN IT COMES IN.

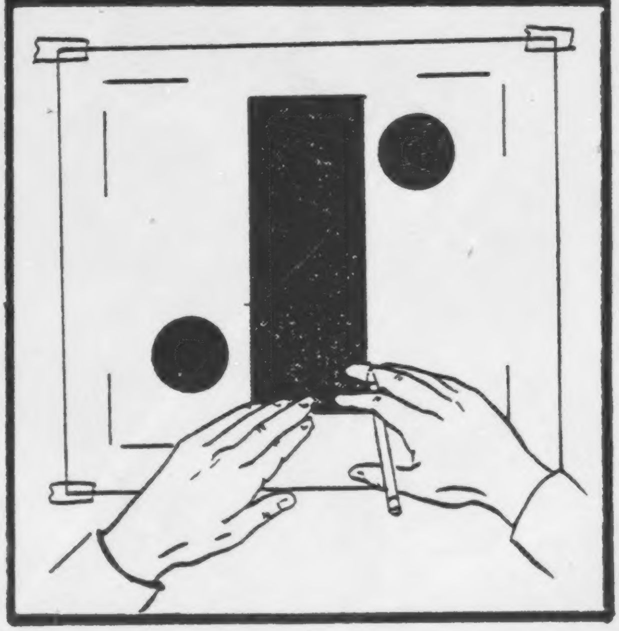
JOB STEPS

1. ASK YOUR INSTRUCTOR FOR A TWO OR THREE OPAQUE COLOR JOB.

2. CHECK THE JOB ENVELOPE FOR COPY AND SPECIFICATIONS.
3. CHECK THE LAYOUT, IF THERE IS ONE.
4. CONSULT WITH THE CLIENT, IF NECESSARY.
5. PLAN THE JOB CAREFULLY.
6. SET TYPE AND MAKE PMT'S IF NECESSARY (SEE MOD # 1401 09 015 JOB STEPS #6 THROUGH #12).
7. LINE UP AND TAPE DOWN BOARD.
8. USING YOUR T-SQUARE AND TRIANGLE, DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL.



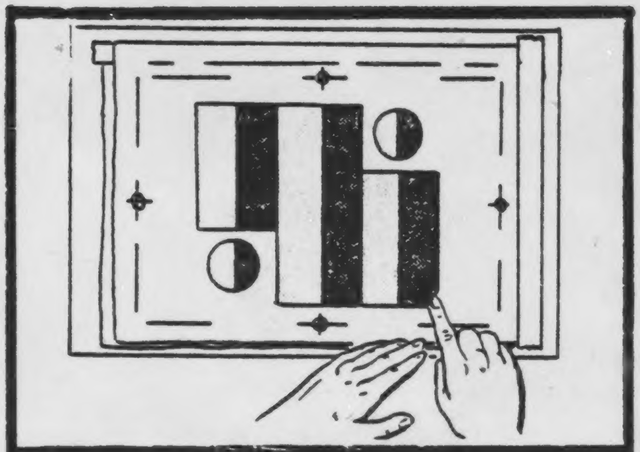
9. INK-IN CROP MARKS.
10. INK-RULE ANY NECESSARY LINES.
11. WAX AND CUT OUT ALL COPY ELEMENTS TO BE PASTED DOWN.
12. POSITION ALL THE ELEMENTS FOR THE MAIN COLOR ON THE BOARD.



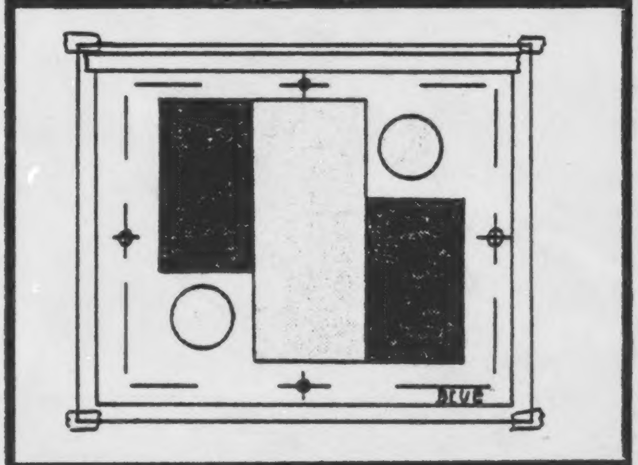
13. USING T-SQUARE AND TRIANGLE, ADJUST AND SQUARE ELEMENTS.
14. WHEN EVERYTHING IS IN POSITION AND SQUARE, COVER WITH A CLEAN SHEET OF PAPER AND THEN BURNISH. RECHECK FOR SQUARENESS.

JOB STEPS

22. POSITION AND/OR RULE ALL ELEMENTS FOR THE THIRD COLOR ON THE OVERLAY, CUTTING FILM OR INKING IN SOLID COLOR AREAS IF NECESSARY. CHECK FOR SQUARENESS AND BURNISH.



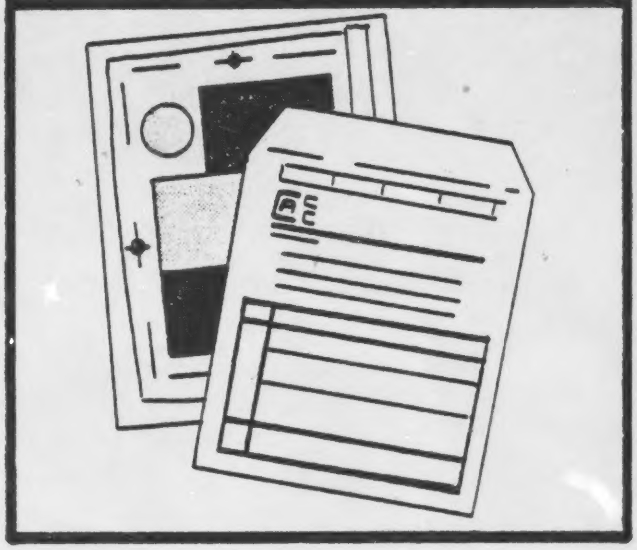
23. IN THE LOWER RIGHT-HAND CORNER, INDICATE THE COLOR ON EACH OVERLAY AND THE BOARD.



24. CLEAN UP ALL THE LAYERS AND COVER WITH A TISSUE OVERLAY.

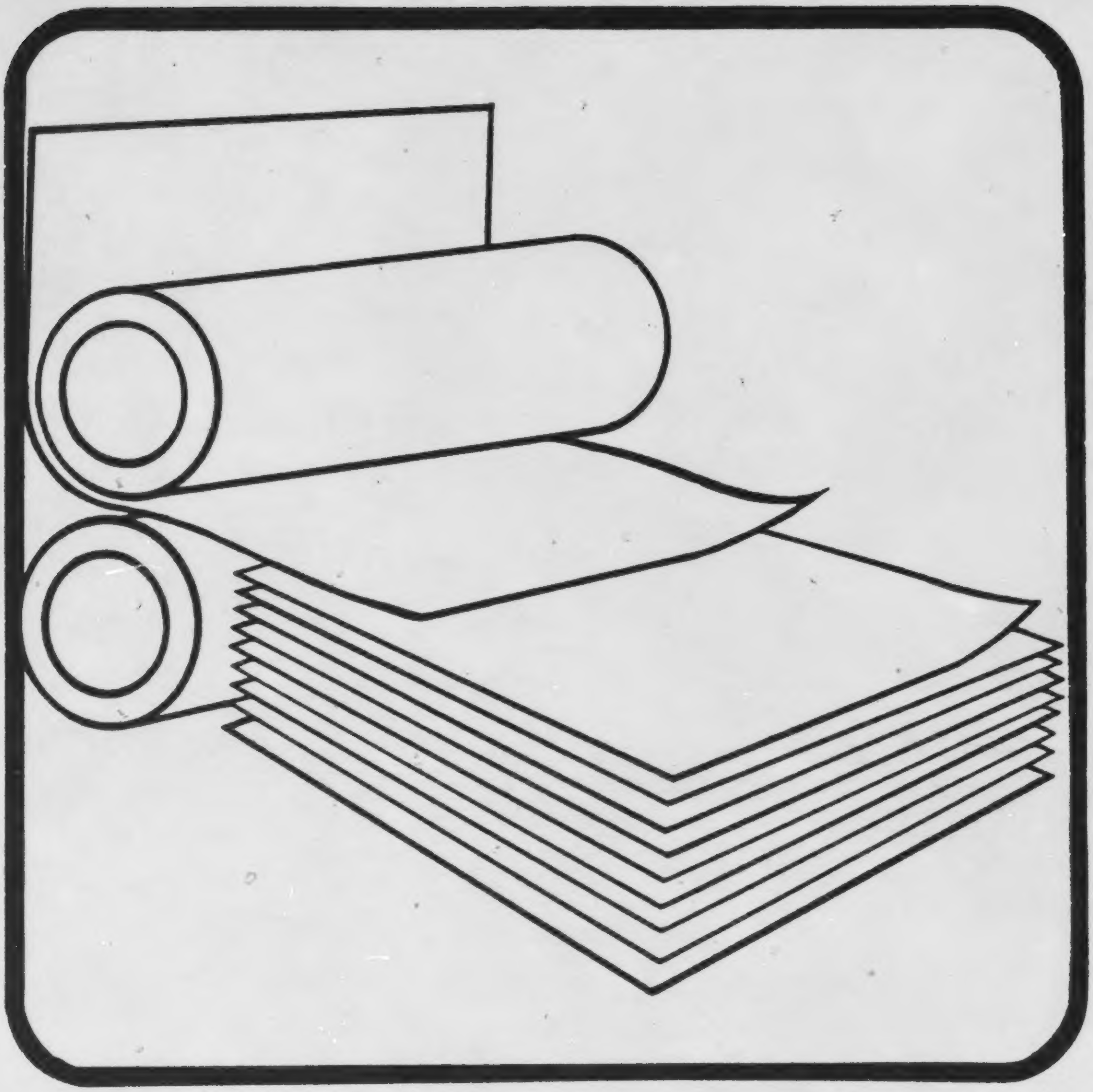
25. HAVE YOUR INSTRUCTOR CHECK YOUR WORK. MAKE ANY CHANGES HE/SHE MAY SUGGEST.

26. MAKE A PHOTOCOPY ("XEROX") OF THE ENTIRE PASTE-UP AND GIVE IT TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINAL IN THE SHOP WITH THE JOB ENVELOPE.



27. MAKE ANY CHANGES THE CLIENT INDICATES.

28. MAKE SURE THE PASTE-UP IS NEAT AND CLEAN, AND DELIVER THE JOB TO THE CLIENT.



graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 022

module: 1401 09 022 3 **date:** OCTOBER 1977 **level:** IV

skill title: COLOR PASTE-UP (TRANSPARENT COLORS)

developed & written by: NANCY LOMBARDI

visuals by: BRUCE BENNETT

352

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A PASTE-UP FOR A JOB WITH 2 OR 3 TRANSPARENT COLORS

IN ORDER TO DO THIS YOU WILL NEED:

A 2 OR 3 TRANSPARENT COLOR JOB (SEE YOUR INSTRUCTOR)

NECESSARY PASTE-UP EQUIPMENT

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE JOB ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

OVER-PRINTING - PRINTING ONE THING ON TOP OF ANOTHER

TINTS - DIFFERENT TONES OF A SOLID COLOR (10% RED OR 30% BLUE, FOR EXAMPLE)

OPAQUE - SOMETHING YOU CAN'T SEE THROUGH

OVERLAP - EXTEND OVER AND/OR BEYOND

INFORMATION

READ MOD #1401 07 022, "USING COLOR, COLOR COMBINATIONS AND THE COLOR WHEEL" AND MOD #1401 09 020, "COLOR PASTE-UP (2 OR 3 OPAQUE COLORS)" BEFORE BEGINNING THIS MOD.

WHEN WORKING WITH TRANSPARENT INKS, YOU CAN GET MORE COLORS AND VALUES BY OVER-PRINTING 2 (OR MORE) COLOR INKS. FOR EXAMPLE: BY PRINTING A YELLOW TRANSPARENT INK OVER A BLUE COLOR, YOU WILL GET A GREEN COLOR (SEE MOD #1401 07 022 FOR MORE INFORMATION ABOUT COLOR COMBINATIONS). THIS WAY, A TWO-COLOR JOB COULD BE MADE TO LOOK LIKE A THREE-COLOR JOB. THE OVER-PRINTING CAN BE IN SOLID COLORS AND/OR TINTS OF A COLOR. A SKILLFUL GRAPHIC ARTIST CAN CREATE A WIDE VARIETY OF COLORS WITH THIS METHOD AND STILL STAY WITHIN THE BUDGET FOR A 2 OR 3 COLOR JOB.

THE PROCEDURES DESCRIBED IN MOD #1401 09 020, "COLOR PASTE-UP (2 OR 3 OPAQUE COLORS)" FOR DOING A COLOR SEPARATION PASTE-UP ARE THE SAME FOR OPAQUE COLORS AND TRANSPARENT COLORS. HOWEVER, IN A TRANSPARENT COLOR JOB, THE AREAS OF COLOR SHOWN MAY OVERLAP A LOT. FOR INSTANCE: AN AREA TO BE PRINTED IN BLUE IS LAID OUT ON THE BOARD (FIG. 1); THE OVERLAY INDICATING WHERE YELLOW IS TO BE PRINTED (FIG. 2) MAY COVER THE BLUE AREA ON THE BOARD IN SUCH A WAY AS TO PRODUCE BLUE, YELLOW AND GREEN WHEN PRINTED (FIG.3).

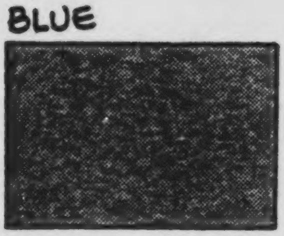


Fig.1

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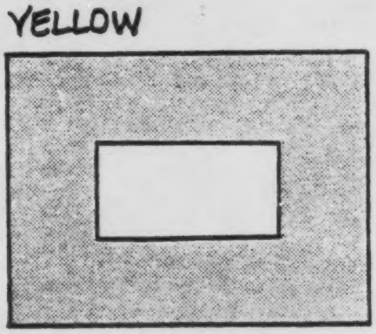

Fig. 2

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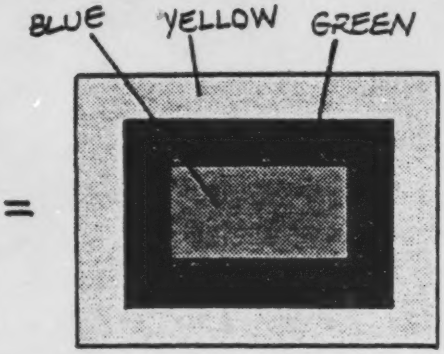


Fig. 3

INFORMATION

THIS MODULE REQUIRES AN ACTIVE JOB. YOU MAY HAVE TO WAIT UNTIL AN ORDER FOR A 2 OR 3 TRANSPARENT COLORS PASTE-UP JOB IS RECEIVED. LET YOUR INSTRUCTOR KNOW YOU WISH TO DO THIS MODULE. HE/SHE CAN THEN SCHEDULE YOU FOR THE NEXT JOB WHEN IT COMES IN.

WORD GUIDE

CONSULT - TALK WITH

JOB STEPS

1. ASK YOUR INSTRUCTOR FOR A 2 OR 3 TRANSPARENT COLORS JOB.

2. CHECK THE JOB ENVELOPE. BE SURE IT IS COMPLETE

3. STUDY THE LAYOUT IF THERE IS ONE.

4. CONSULT WITH THE CLIENT IF NECESSARY.

5. PLAN THE JOB CAREFULLY.

6. SET THE TYPE AND MAKE P.M.T.'S IF NECESSARY (SEE MOD #1401 09 015, JOB STEPS #6 THROUGH #12, IF YOU DO NOT KNOW HOW TO DO THIS ALREADY).

7. LINE UP AND TAPE DOWN YOUR BOARD.

8. DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL.

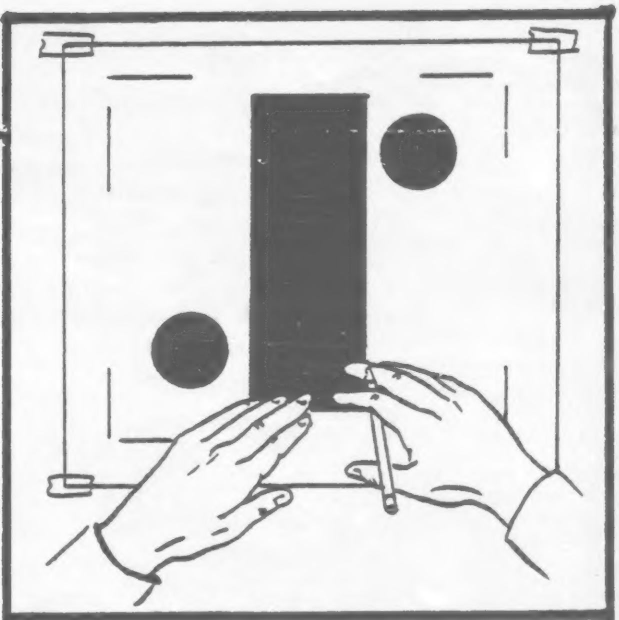
9. INK IN CROP MARKS.

10. INK-RULE ANY NECESSARY LINES.

11. WAX AND CUT OUT ALL THE ELEMENTS TO BE PASTED DOWN ON THE BOARD.

JOB STEPS

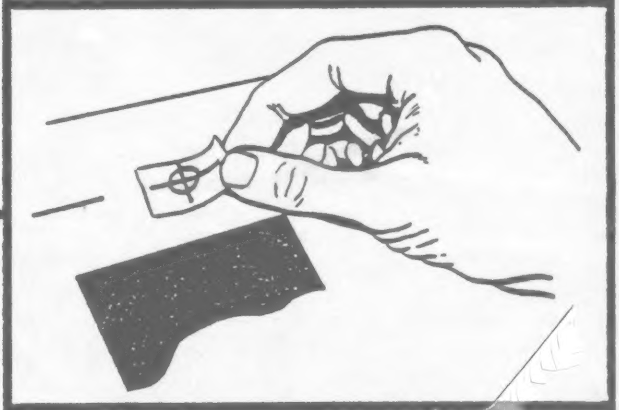
12. POSITION ALL THE ELEMENTS FOR THE MAIN COLOR ON THE BOARD.



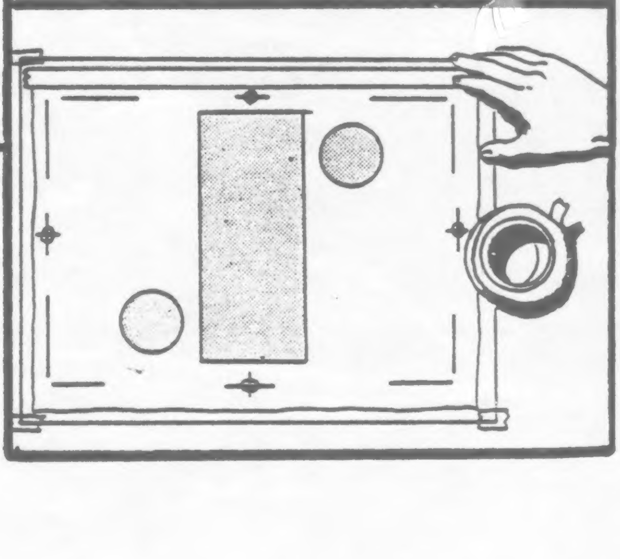
13. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE ALL THE ELEMENTS.

14. WHEN EVERYTHING IS IN POSITION AND SQUARE, COVER YOUR PASTE-UP WITH A CLEAN SHEET OF PAPER AND BURNISH. RECHECK FOR SQUARENESS.

15. PLACE REGISTER MARKS AROUND THE OUTSIDE OF THE REPRODUCTION AREA.

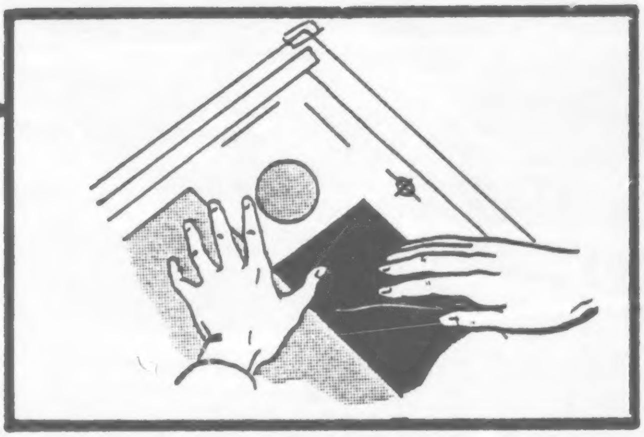


16. TAPE THE SECOND-COLOR OVERLAY ALONG THE TOP EDGE OF THE BOARD (1/2 OF THE TAPE ON THE BOARD, 1/2 ON THE OVERLAY).



JOB STEPS

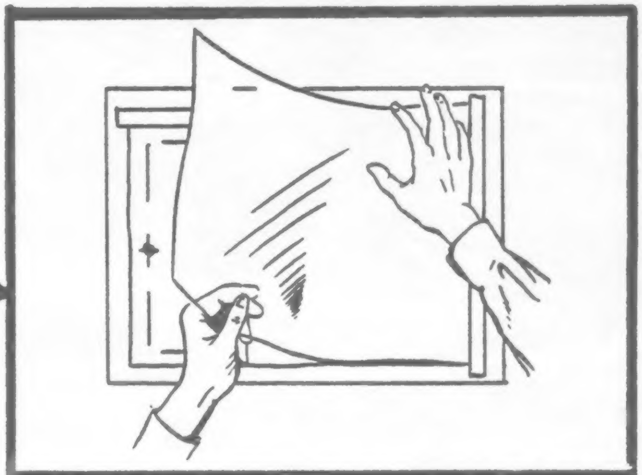
17. POSITION AND/OR RULE ALL THE ELEMENTS FOR THE SECOND COLOR ON THE OVERLAY. CUT FILM OR INK IN COLOR AREAS IF NECESSARY. CHECK FOR SQUARENESS AND BURNISH.



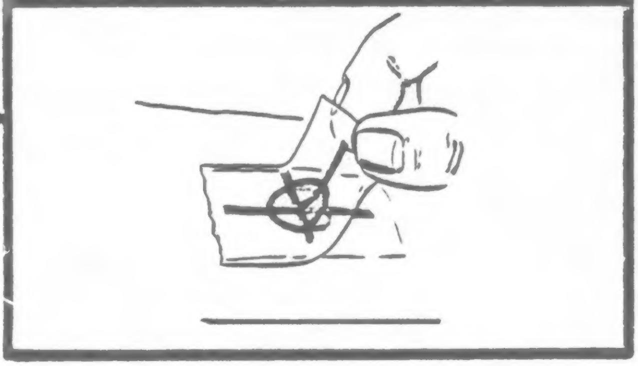
NOTE: IF A THIRD COLOR EFFECT IS DESIRED, CAREFULLY INDICATE THIS ON THE SECOND-COLOR OVERLAY BY OVER-LAPPING THE TWO COLOR AREAS. SEE YOUR INSTRUCTOR IF YOU ARE NOT SURE HOW TO DO THIS.

18. PLACE REGISTER MARKS ON THE OVERLAY EXACTLY OVER THOSE ON THE BOARD.

19. IF A THIRD COLOR IS SPECIFIED, TAPE ANOTHER OVERLAY DOWN ALONG ONE SIDE OF THE BOARD.

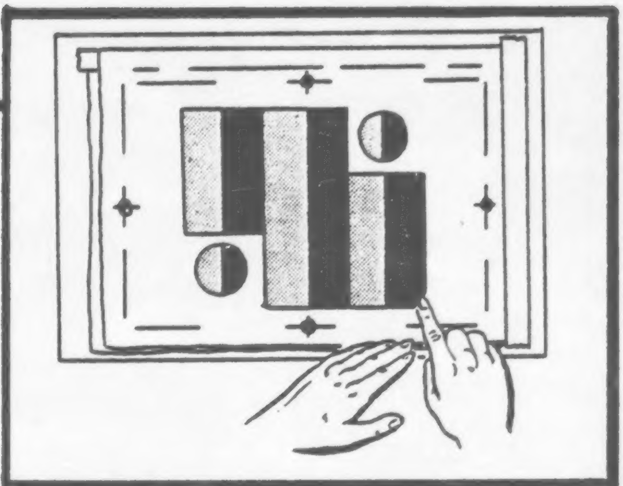


20. PLACE REGISTER MARKS ON THIS SECOND OVERLAY EXACTLY OVER THOSE ON THE BOARD AND THE FIRST OVERLAY.



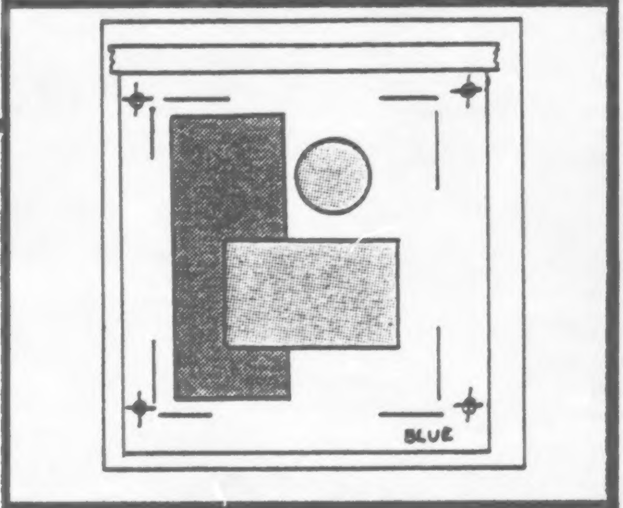
JOB STEPS

21. POSITION AND/OR RULE ALL THE ELEMENTS FOR THE THIRD COLOR ON THIS SECOND OVERLAY, CUTTING FILM OR INKING IN COLOR AREAS IF NECESSARY. CHECK FOR SQUARENESS AND BURNISH.



NOTE: IF FOUR OR MORE COLORS ARE TO BE THE FINAL PRINTED EFFECT, DISCUSS HOW YOU SHOULD PROCEED WITH YOUR INSTRUCTOR.

22. IN THE LOWER RIGHT-HAND CORNER, INDICATE THE COLOR ON EACH OVERLAY AND THE BOARD.

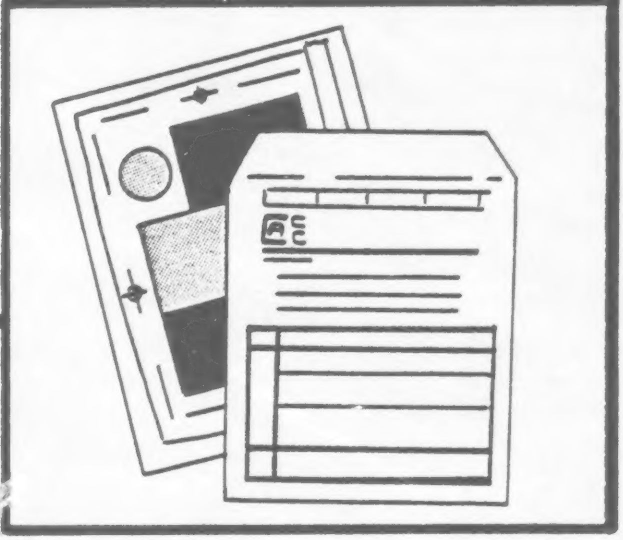


23. CLEAN UP ALL THE LAYERS AND COVER WITH A TISSUE OVERLAY.

24. HAVE YOUR INSTRUCTOR CHECK YOUR WORK.

25. MAKE ANY CHANGES HE/SHE MAY SUGGEST.

26. GIVE A PHOTOCOPY OF THE FINISHED PASTE-UP TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINAL WITH THE JOB ENVELOPE.



27. MAKE ANY CHANGES THE CLIENT MAY INDICATE.

28. MAKE SURE THE FINISHED PASTE-UP IS NEAT AND CLEAN, AND DELIVER THE JOB TO THE CLIENT.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 023
module: 1401 09 023 3 **date:** NOVEMBER 1977 **level:**

skill title: COLOR PASTE-UP (IMITATION DUOTONE)

developed & written by: NANCY LOMBARDI

visuals by: NANCY LOMBARDI

WORD GUIDE

IMITATION - NOT THE REAL ONE, PHONY

DUOTONE - A TWO-COLOR HALFTONE REPRODUCTION FROM A ONE-COLOR PHOTOGRAPH

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A PASTE-UP FOR AN IMITATION DUOTONE

IN ORDER TO DO THIS YOU WILL NEED:

A SCREENED PHOTOGRAPH (SEE INSTRUCTOR)

8 1/2" X 11" PASTE-UP BOARD

METAL STRAIGHT EDGE (T-SQUARE OR RULER)

RAZOR BLADE

SHEET OF RUBYLITH

REGISTER MARKS

MASKING TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

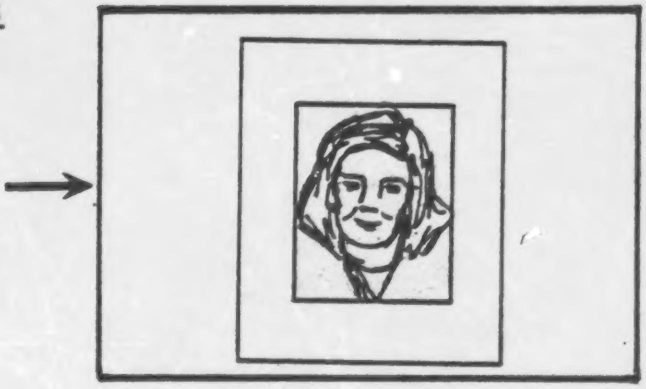
A BLACK AND WHITE PHOTOGRAPH IS REALLY A ONE-COLOR PHOTOGRAPH -- BLACK PRINTED ON WHITE. A REAL OR "STANDARD" DUOTONE IS MADE UP OF THE SAME HALFTONE PHOTOGRAPH PRINTED TWICE -- ONCE IN BLACK AND AGAIN IN A SECOND COLOR. INSTEAD OF JUST GRAY TONES, A STANDARD DUOTONE HAS HALFTONES OF THE SECOND COLOR AS WELL.

ASK YOUR INSTRUCTOR FOR SAMPLES OF STANDARD DUOTONES. NOTICE THAT THE HALFTONES STILL HAVE WHITE AREAS IN THEM. AN IMITATION DUOTONE HAS NO WHITE AREAS IN IT. IT CONSISTS OF A HALFTONE PHOTOGRAPH WITH A TINT SCREEN PRINTED EVENLY OVER IT. THIS GIVES A "DUOTONE EFFECT" TO THE FINAL HALFTONE REPRODUCTION.

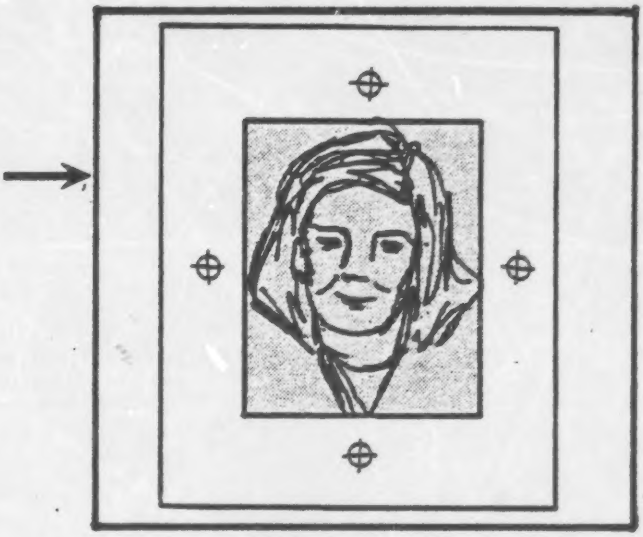
JOB STEPS

1. GET YOUR MATERIALS AND GO TO YOUR WORK AREA.

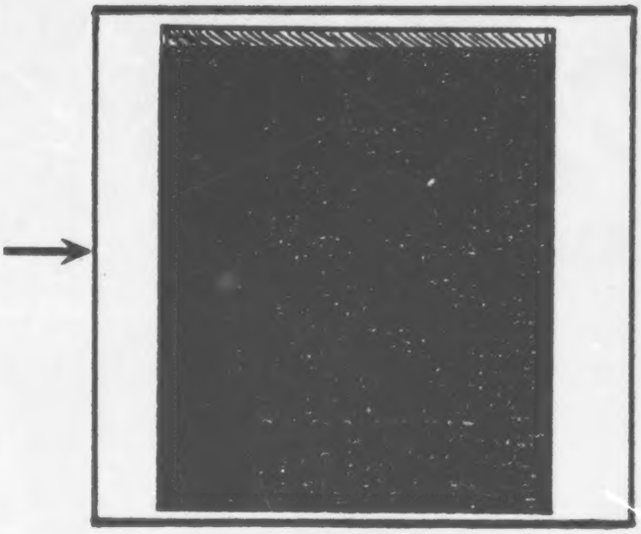
2. VISUALLY CENTER AND MOUNT DOWN THE SCREENED PHOTOGRAPH ON THE 8 1/2" X 11" PASTE-UP BOARD.



3. PLACE REGISTER MARKS AROUND THE OUTSIDE OF THE SCREENED PHOTOGRAPH.



4. TAPE THE RUBYLITH OVERLAY ALONG THE TOP EDGE OF THE BOARD (BE CAREFUL NOT TO COVER ANY OF THE PHOTOGRAPH WITH TAPE).



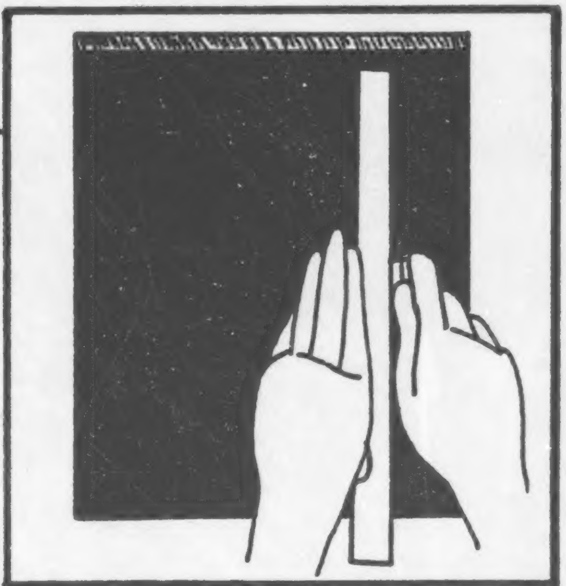
WORD GUIDE

LIVE AREA - AREA TO BE REPRODUCED

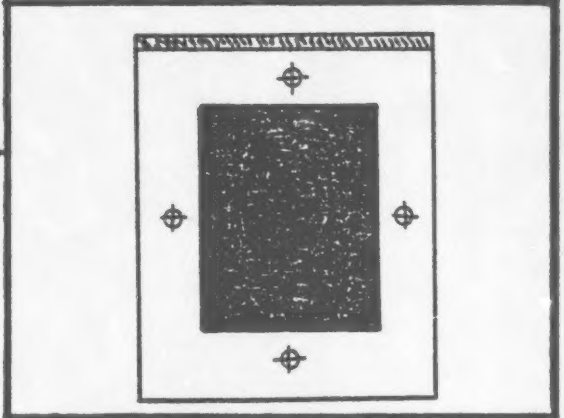
JOB STEPS

5. USING A METAL STRAIGHT EDGE AND A RAZOR BLADE, CAREFULLY CUT THE RUBYLITH LAYER ALONG THE EDGES OF THE PHOTOGRAPH'S LIVE AREA.

CAUTION: DO NOT CUT THROUGH THE ACETATE LAYER OF THE OVERLAY.

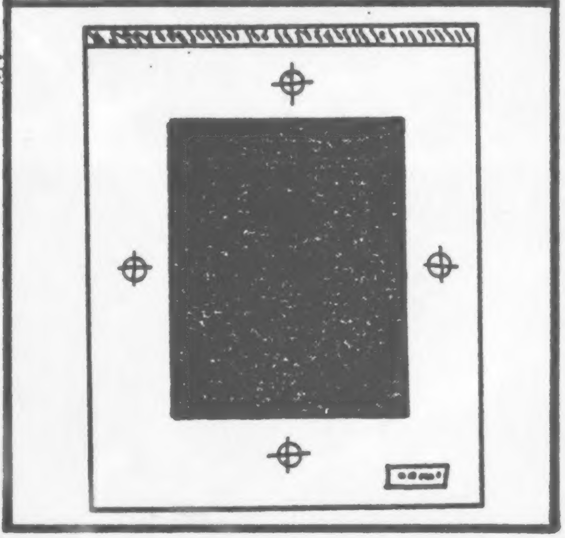


6. REMOVE THE EXCESS RUBYLITH.



7. PLACE REGISTER MARKS ON THE OVERLAY EXACTLY OVER THOSE ON THE BOARD.

8. INDICATE THE COLOR AND PERCENTAGE OF THE TINT SCREEN ON THE OVERLAY.



9. COVER THE FINISHED PASTE-UP WITH A TISSUE OVERLAY.

10. HAVE YOUR INSTRUCTOR CHECK YOUR WORK.

graphics

unit: PREPARING COPY FOR REPRODUCTION

capital area career center

1401 09 024

module: 1401 09 024 3 **date:** NOVEMBER 1977 **level:** IV

skill title: PASTE-UP PROJECT

developed & written by: NANCY LOMBARDI

visuals by:

WORD GUIDE

SPECIFICATIONS - GUIDELINES, RULES

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A SINGLE-COLOR PASTE-UP PROJECT

IN ORDER TO DO THIS YOU WILL NEED:

A SINGLE-COLOR PASTE-UP JOB (SEE INSTRUCTOR)

NECESSARY PASTE-UP EQUIPMENT AND MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE JOB ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

INFORMATION

THIS IS AN "OPEN" MODULE. SEE YOUR INSTRUCTOR FOR A SINGLE-COLOR PASTE-UP JOB TO DO.

FOR THIS MODULE, ALL THE ELEMENTS TO BE PASTED-UP SHOULD BE COMPLETE AND IN THE JOB ENVELOPE -- THAT IS: ALL THE TYPE HAS BEEN SET AND CORRECTED, AND ALL THE PMT'S COMPLETED. IF THERE ARE ANY PHOTOGRAPHS THAT HAVE NOT BEEN SCREENED, JUST INDICATE ON THE PASTE-UP WHERE THE PRINTER SHOULD PLACE THEM (SEE MODULE #1401 09 014). FOR THIS JOB, YOU MAY HAVE TO CROP AND SCALE THE PHOTOGRAPHS (SEE MODULES #1401 09 012 AND #1401 09 013).

COMPLETE MODULE # 1401 09 014 BEFORE BEGINNING THIS MODULE.

JOB STEPS

1. ASK YOUR INSTRUCTOR FOR A SINGLE-COLOR PASTE-UP JOB.

2. CHECK THE JOB ENVELOPE. MAKE SURE YOU HAVE EVERYTHING.

3. CHECK THE LAYOUT IF THERE IS ONE.

4. MEET WITH THE CLIENT IF NECESSARY.

5. GATHER YOUR MATERIALS AND GO TO YOUR WORK AREA.

6. PLAN THE JOB CAREFULLY.

7. LINE UP AND TAPE DOWN THE PASTE-UP BOARD. DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL.

8. INK-IN CROP MARKS.

9. INK-RULE ANY NECESSARY LINES.

10. WAX AND CUT OUT ALL THE ELEMENTS TO BE PASTED DOWN.

11. POSITION THE ELEMENTS ON THE BOARD.

12. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE THE ELEMENTS.

13. WHEN EVERYTHING IS IN POSITION AND SQUARED, COVER THE PASTE-UP WITH A CLEAN SHEET OF PAPER AND BURNISH. RECHECK FOR SQUARENESS.

JOB STEPS

14. IF THE LAYOUT CALLS FOR A TINT SCREEN, SEE MOD #1401 09 006.

15. IF THE JOB IS MADE UP OF TWO PAGES, REPEAT JOB STEPS #7 THROUGH #14. IF IT CONSISTS OF FOUR OR MORE PAGES, SEE MODULE #1401 09 015 (FINISHED SIZE: LESS THAN 8 1/2" X 11") OR MODULE #1401 09 017 (FINISHED SIZE: 8 1/2" X 11").

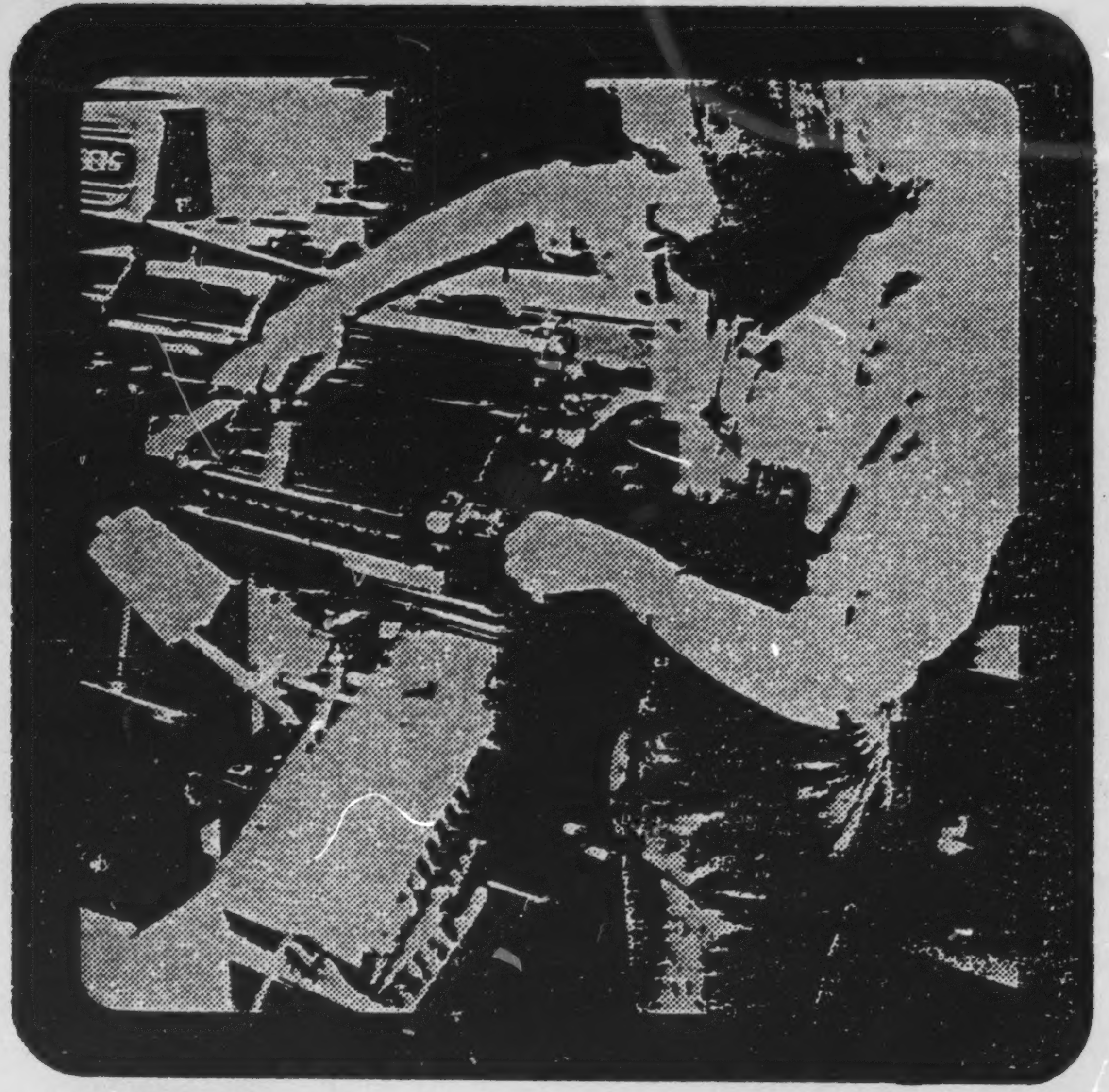
16. CLEAN UP THE FINISHED PASTE-UP AND COVER WITH A TISSUE OVERLAY.

17. HAVE YOUR INSTRUCTOR CHECK YOUR WORK. MAKE ANY CHANGES HE/SHE MAY SUGGEST.

18. MAKE A PHOTOCOPY OF THE FINISHED PASTE-UP AND GIVE THIS TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINAL PASTE-UP WITH THE JOB ENVELOPE IN THE SHOP.

19. MAKE ANY CHANGES THE CLIENT SUGGESTS.

20. MAKE SURE THE FINISHED PASTE-UP IS NEAT AND CLEAN AND DELIVER THE JOB TO THE CLIENT.



graphics

unit: PREPARING COPY FOR REPRODUCTION (PASTE-UP)

capital area career center

1401 09 025

module: 1401 09 025 3 **date:** 11/77 **level:** IV

skill title: ADVANCED PASTE-UP PROJECT

developed & written by: NANCY LOMBARDI

visuals by:

WORD GUIDE

SPECIFICATIONS - GUIDELINES; RULES

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

.HOW TO DO AN ADVANCED PASTE-UP PROJECT.

AND IN ORDER TO DO THIS YOU WILL NEED:

AN ADVANCED PASTE-UP JOB (SEE INSTRUCTOR)

NECESSARY PASTE-UP EQUIPMENT AND MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE JOB ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

THIS IS AN "OPEN" MODULE. SEE YOUR INSTRUCTOR FOR AN ADVANCED PASTE-UP JOB TO DO.

FOR THIS MODULE YOU SHOULD HAVE READ ALL THE EARLIER MODULES IN THIS UNIT ("PREPARING COPY FOR REPRODUCTION"). DISCUSS WITH YOUR INSTRUCTOR WHICH MODULES SHOULD BE COMPLETED BEFORE BEGINNING THIS MODULE.

WORD GUIDE

GALLEY PROOF - SHEETS OF PRINTED TYPE.

PROOFREADING - CHECKING THE TYPE FOR ERRORS.

MANUSCRIPT - PAGES WITH WRITING ON THEM.

JOB STEPS

1. ASK YOUR INSTRUCTOR FOR AN ADVANCE PASTE-UP JOB.
2. CHECK THE JOB ENVELOPE. DO YOU HAVE EVERYTHING? IF THERE ARE ANY QUESTIONS, SEE YOUR INSTRUCTOR.
3. STUDY THE LAYOUT IF THERE IS ONE.
4. MEET WITH THE CLIENT, IF NECESSARY.
5. PLAN THE JOB CAREFULLY.
6. IF THE TYPE NEEDS TO BE SET:
   - A. MARK THE MANUSCRIPT TO SHOW TYPE SIZE, STYLE AND WIDTH OF COMPOSITION (SEE MODULE NUMBER 1401 08 004 3). HAVE YOUR INSTRUCTOR CHECK WHAT YOU HAVE SELECTED, THEN SET THE TYPE.
   - B. MAKE A PHOTOCOPY OF EACH GALLEY PROOF AND GIVE THE PHOTOCOPY TO THE CLIENT FOR PROOFREADING. KEEP THE ORIGINAL GALLEYS IN THE JOB ENVELOPE.
   - C. SET ANY ADDITIONS OR CORRECTIONS.
7. MAKE ANY PMT'S THAT ARE NECESSARY. IF YOU DO NOT KNOW HOW TO DO THIS, SEE YOUR INSTRUCTOR.
8. GATHER ALL YOUR MATERIALS AND GO TO YOUR WORK AREA.
9. LINE UP AND TAPE DOWN THE PASTE-UP BOARD. USING YOUR T-SQUARE AND TRIANGLE. DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL.
10. INK IN CROP MARKS AND INK RULE ANY LINES NECESSARY.
11. WAX AND CUT OUT ALL ELEMENTS. POSITION THEM ON THE BOARD.
12. USING YOUR T-SQUARE AND TRIANGLE, ADJUST AND SQUARE THE ELEMENTS. COVER WITH A CLEAN SHEET OF PAPER AND BURNISH. RECHECK FOR SQUARENESS.

WORD GUIDE

TRANSPARENT - SOMETHING YOU CAN SEE THROUGH.

JOB STEPS

13. IF THE LAYOUT SHOWS A TINT SCREEN, SEE MODULE NUMBER 1401 09 006 3.

14. IF THE JOB IS MORE THAN ONE COLOR, SEE MODULES NUMBER 1401 09 020 3 (OPAQUE COLORS) AND/OR NUMBER 1401 09 022 3 (TRANSPARENT COLORS).

15. IF THE JOB IS MADE UP OF TWO PAGES, REPEAT JOB STEPS NUMBER 9 THROUGH NUBMER 14.

16. IF THE JOB CONSISTS OF FOUR OR MORE PAGES, SEE MODULE NUMBER 1401 09 015 3 (FINISHED SIZE: LESS THAN 8 1/2" X 11") OR MODULE NUMBER 1401 09 017 3 (FINISHED SIZE: 8 1/2" X 11").

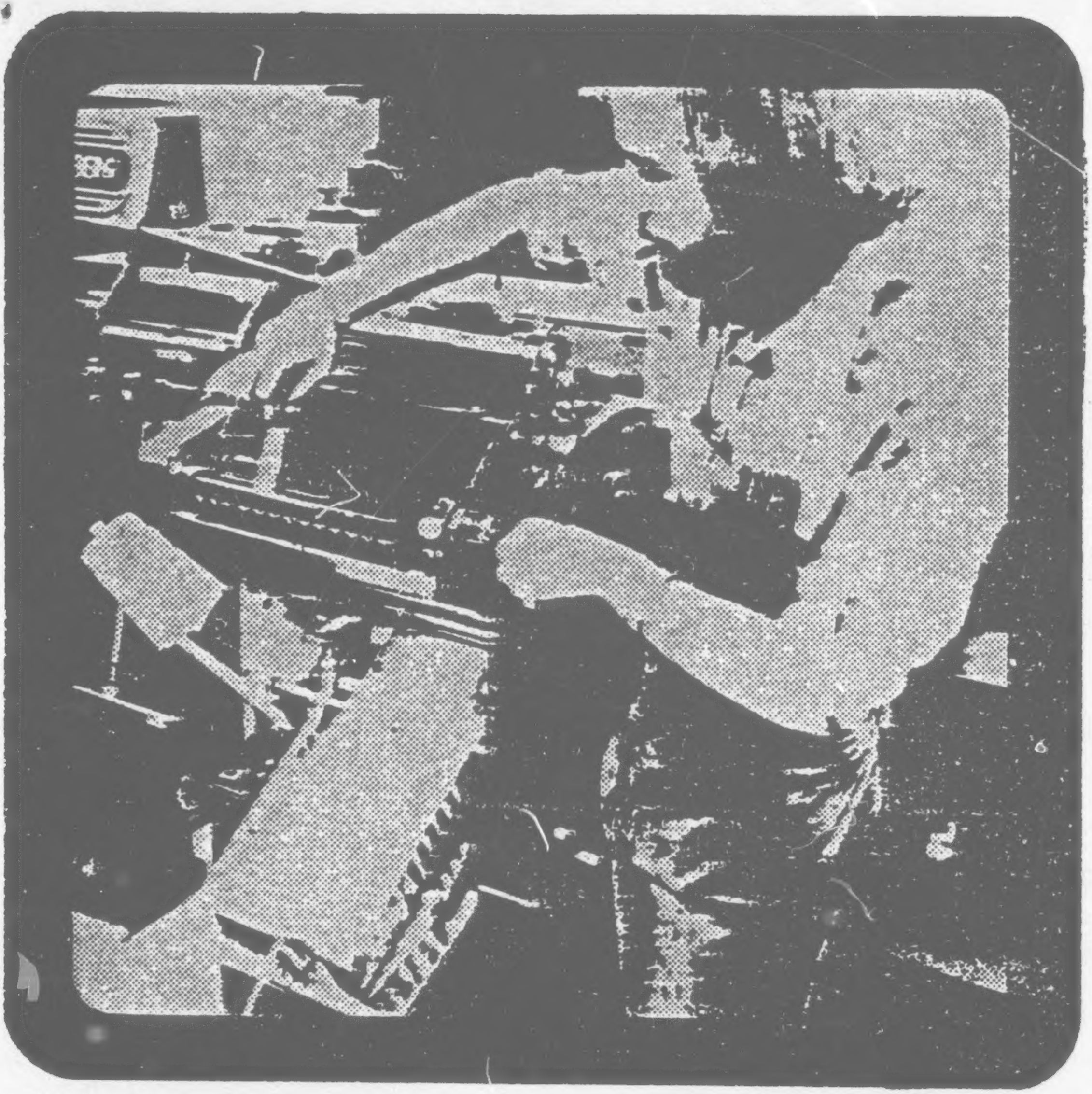
17. CLEAN UP THE FINISHED PASTE-UP AND COVER WITH A TISSUE OVERLAY.

18. HAVE YOUR INSTRUCTOR CHECK YOUR WORK AND MAKE ANY CHANGES HE/SHE MAY SUGGEST.

19. MAKE A PHOTOCOPY OF THE FINISHED PASTE-UP AND GIVE THIS TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINAL PASTE-UP WITH THE JOB ENVELOPE IN THE SHOP.

20. MAKE ANY CHANGES THE CLIENT SUGGESTS.

21. MAKE SURE THE FINISHED PASTE-UP IS CLEAN AND NEAT. DELIVER THE JOB TO THE CLIENT.



graphics

unit: PREPARING COPY FOR REPRODUCTION (PASTE-UP)

capital area career center

module: 1401 09 026
1401 09 026 3 date: 11/77 level:

skill title: COMPLEX PASTE-UP PROJECT

developed & written by: NANCY LOMBARDI

visuals by:

WORD GUIDE

COMPLEX - HARD OR DIFFICULT; HAVING MANY PARTS.

SPECIFICATIONS - GUIDELINES; RULES

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DO A COMPLEX PASTE-UP PROJECT.

IN ORDER TO DO THIS YOU WILL NEED:

A COMPLEX PASTE-UP JOB (SEE INSTRUCTOR)

NECESSARY PASTE-UP EQUIPMENT AND MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU PASTE-UP THE JOB ACCORDING TO THE GIVEN SPECIFICATIONS.
2. YOUR FINISHED PASTE-UP IS NEAT AND ACCURATE.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

THIS IS AN "OPEN" MODULE. SEE YOUR INSTRUCTOR FOR A COMPLEX PASTE-UP JOB TO DO.

BEFORE STARTING THIS MODULE, YOU SHOULD HAVE COMPLETED ALL THE MODULES IN THIS UNIT ("PREPARING COPY FOR REPRODUCTION") AT LEAST ONCE. IF YOU HAVE NOT COMPLETED ALL THE MODULES, DISCUSS THIS WITH YOUR INSTRUCTOR.

ALSO DISCUSS WITH YOUR INSTRUCTOR WHETHER YOU SHOULD BE FAMILIAR WITH ANY OTHER MODULES BEFORE YOU START THIS PROJECT.

WORD GUIDE

MANUSCRIPT - PAGES WITH WRITING.

PROOFREADING - READING OVER TO FIND ANY ERRORS.

ENLARGEMENT - MAKING LARGER

REDUCTION - MAKING SMALLER

JOB STEPS

1. ASK YOUR INSTRUCTOR FOR A COMPLEX PASTE-UP JOB. GO OVER THE JOB CAREFULLY WITH HIM/HER. BE SURE YOU UNDERSTAND ALL THE INFORMATION AND SPECIFICATIONS GIVEN.
2. CHECK THE JOB ENVELOPE. BE SURE YOU HAVE EVERYTHING.
3. STUDY THE LAYOUT IF THERE IS ONE AND MEET WITH THE CLIENT IF NECESSARY.
4. PLAN THE JOB CAREFULLY.
5. IF THE TYPE NEEDS TO BE SET:
   - A. MARK THE MANUSCRIPT TO SHOW TYPE SIZE, STYLE AND WIDTH OF COMPOSITION (SEE MODULE NUMBER 1401 08 004 3). HAVE YOUR INSTRUCTOR CHECK WHAT YOU HAVE SELECTED. THEN SET THE TYPE.
   - B. MAKE A PHOTOCOPY OF EACH GALLEY PROOF AND GIVE THE PHOTOCOPIES TO THE CLIENT FOR PROOFREADING. KEEP THE ORIGINAL GALLEYS IN THE JOB ENVELOPE.
   - C. SET ANY ADDITIONS OR CORRECTIONS.
6. MAKE ANY PMT'S THAT ARE NECESSARY.
7. IF THE BUDGET WILL NOT ALLOW FOR SCREENED HALFTONES, SHOW CROPPING ON THE ORIGINAL PHOTOGRAPHS AND THE PRECENTAGE OF ENLARGEMENT OR REDUCTION. (SEE YOUR INSTRUCTOR IF YOU DO NOT KNOW HOW TO DO THIS).
8. GATHER ALL YOUR MATERIALS AND GO TO YOUR WORK AREA.
9. LINE UP AND TAPE DOWN THE PASTE-UP BOARD. USING YOUR T-SQUARE AND TRIANGLE, DRAW ALL GUIDE LINES IN NON-REPRODUCING BLUE PENCIL.
10. INK IN CROP MARKS AND INK RULE ANY LINES NECESSARY.

WORD GUIDE

TRANSPARENT - SOMETHING YOU CAN SEE THROUGH.

JOB STEPS

11. WAX AND CUT OUT ALL ELEMENTS TO BE PASTED DOWN. POSITION THEM ON THE B
12. USING YOUR T-SQUARE AND TRAINGLE, ADJUST AND SQUARE THE ELEMENTS. COVER WITH A CLEAN SHEET OF PAPER AND BURNISH. RECHECK FOR SQUARENESS.
13. IF THE LAYOUT SHOWS ONE OR MORE TINT SCREENS, GO AHEAD AS IN MODULE NUMBER 1401 09 006 3.
14. IF THE JOB IS MORE THAN ONE COLOR, GO AHEAD AS IN MODULE NUMBER 1401 09 020 3 (OPAQUE COLORS) AND/OR NUMBER 1401 09 022 3 (TRANSPARENT COLORS).
15. IF THE JOB IS MADE UP OF TWO PAGES, REPEAT THE NECESSARY STEPS FOR THE SECOND PAGE.
16. IF THE JOB IS MADE UP OF FOUR OR MORE PAGES, GO AHEAD AS IN MODULE NUMBER 1401 09 015 3 OR NUMBER 1401 09 017 3.
17. CLEAN UP THE FINISHED PASTE-UP AND COVER WITH A TISSUE OVERLAY.
18. HAVE YOUR INSTRUCTOR CHECK YOUR WORK. MAKE ANY CHANGES HE/SHE MAY SUGGEST.
19. MAKE A PHOTOCOPY OF THE FINISHED PASTE-UP AND GIVE THIS TO THE CLIENT FOR A FINAL CHECK. KEEP THE ORIGINAL IN THE SHOP WITH THE JOB ENVELOPE.
20. MAKE ANY CHANGES THE CLIENT SUGGESTS.
21. MAKE SURE THE FINISHED PASTE-UP IS NEAT AND CLEAN AND DELIVER THE JOB TO THE CLIENT.